IN THIS ISSUE: **SERGE PROKOFIEFF: HIS CAREER AND WORK... By Irving Schwerké**

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Left to right: Frederick Jagel (Canio), Ralph Magelssen (Silvio), Rose Tentoni (Nedda) and Alexander Smallens (conductor), before the Pagliacci performance given on July 13 and 14 at the Lewisohn Stadium, New York City.

MR. and MRS. FITZHUGH W. HAENSEL
with the sixty-six and one-half pound Silver King Tarpon caught by Mr. Haensel at Venice, Fla.

CLAUDIA MUZIO,

soprano of the Metropolitan Opera, in Argentina, where she is singing at the Colon Theatre, Buenos Aires. Her rôles there include Traviata and Lorelei, Manon Lescaut and the leading soprano part in Respighi's new opera, The Flame, which is to be conducted by the composer. Mme. Muzio, during her recent stay in Italy, made a number of recordings, one of them the prelude to the new opera Cecilia by Refice. She will make more records when she returns to that country.

COE GLADE,
who sings the rôles of Carmen and Delilah, shown keeping fit on the high seas.

LAWRENCE TIBBETT
although a baritone, is now taking the high "C's" with ease and much gusto on a two months' vacation cruise in the North Atlantic. He is shown with Mrs. Tibbett aboard their yacht. (Photo by Cosmo-Sileo.)

MARIA KURENKO,

Russian soprano, in Paris with her prize-winning dog which was awarded the gold medal in Paris last fall. Mme. Kurenko has been invited to make four appearances at the Royal Opera in Madrid next October. Among the rôles she will sing are those of Rosina in The Barber of Seville and Gilda in Rigoletto.

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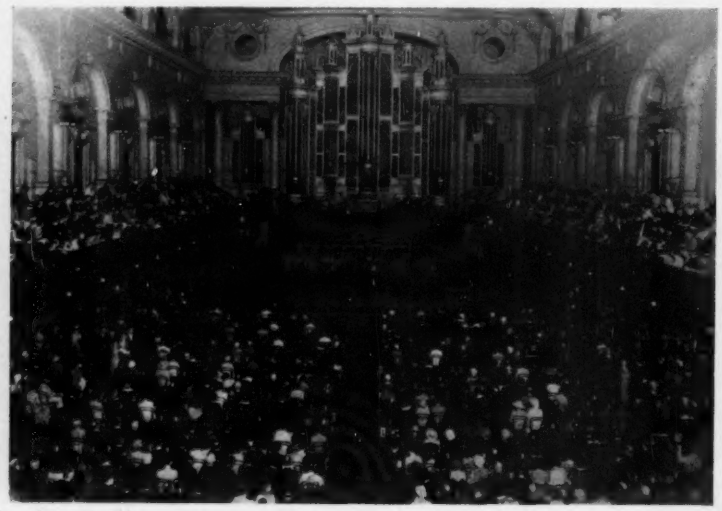
Left to right: Gorg Streett, Pauline Thesmacker, Verna Straub, Ward Davenny, Esfir Berchine, Elizabeth Gussen and Jeanne Meagher.



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(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Heifetz, Zimbalist Fêted Heroes of Moscow Concert Season

Draw Unprecedented Crowds, Acclaimed by Critics—Turks and Poles Send Virtuosos—Taking Music to the Factories and Mines

By VALENTINE KONIN

Moscow.—The climax of the current concert season, which from its auspicious opening concert of the Philharmonic under Kurt Sebastian has been marked by extraordinary abundance, color, and quality of events, came with a series of brilliant recitals by foreign concert artists, concentrated within the last few weeks.

It is difficult to convey exactly, without falling into naive enthusiasm, what Jascha Heifetz's concerts have meant to the Moscow audiences. The word "sensation" would be too vulgar and inadequate; the word "appreciation" much too mild. Heifetz's recitals have made an impression here that has stirred the musical circles far beyond the usual boundaries of artistic enjoyment. Moscow has not heard an artist of such calibre and mastery for a long time.

No doubt there was a touch of sheer curiosity or romantic glamour in the enthusiasm that made crowds flood the box office and buy out all the seats on rumors alone long before the official announcement of the concert had been made. To the younger generation of Soviet musicians, at any rate, the name Heifetz represented a symbol rather than a personality. But the first concert, which even from its picturesque side had not been equalled this season (so unrestrained, eager, and even agitated was the overcrowded house at the Great Hall of the Conservatory with all the leading Soviet musicians in the audience), convinced the Soviet critics that here was a phenomenon well outside the limits of the usual conceptions of virtuosity.

There have even been attempts to compare his musical personality to that of Mendelssohn in the prevalence of the intellectual over the emotional elements. His playing, unanimously proclaimed astounding rather than stirring, has been said to reveal such perfect finish of form, such convincing clearness and sureness of intellect, such perfection of detail and such peerless mastery of technic as to make even those critics who would have liked to dispute the propriety of his over-emphasized leaning towards academic classicism bow in silent admiration.

EFREM ZIMBALIST FILLS THE HOUSE

Scarcely had there been time for the expressions of wonder caused by Heifetz's performances to come off the lips of Muscovites, when Efrem Zimbalist came forward with a series of recitals of his own that once more brought up comments laudatory to a degree practically unknown here before. Despite the closeness of these musical events, the house was full at every recital. Called a master of small rather than monumental forms, with decided leaning towards lyricism, Zimbalist was especially appreciated for the eloquence and warm expressiveness of his playing.

Besides his appearances in the Great Hall of the Conservatory, Zimbalist also played at a special concert at the Central Park of Culture and Rest, arranged for the benefit of the *Udarniks* (workers in the industrial and other enterprises of the country who have distinguished themselves by their earnest and zealous attitude in the fulfillment of their respective tasks, and who are therefore given special prerogatives in obtaining cultural facilities).

But if both of these violinists had been proclaimed as the "greatest representatives of a remarkable school" whom the younger Soviet generation must strive to emulate, an interesting, if perhaps a bit ludicrous juxtaposition was afforded by the concert of two Turkish musicians. The Soviet press, in mentioning this event, emphasized the growth of musical culture in Turkey for the past few years. But with all respect to these two pioneers and propagators of Western music in their country, one must admit that the Turkish and the Soviet conceptions of interpretation and standards of virtuosity are still on such vastly different planes that to apply any serious musical criticism to the performances of these musicians would be next to impossible.

Particularly difficult did the task appear, since the Turkish violinist chose to perform the very Brahms concerto which only the night before Heifetz had performed in the same hall before a literally spellbound audience.

A POLISH FESTIVAL

Exchange of musical culture with another neighboring country, however, brought forth considerably more musical gratification. The Polish Music Week came off here successfully. The Polish participants, who included Fitelberg, Stompfka, Uminskaya and Bandrowska offered programs of Polish composers, with whom, outside of Szymanowski, the Muscovites have been little or not at all familiar. The level of virtuosity proved to be high, but in no way superior to that of the usual Soviet performances. Eva Bandrowska, however, conquered all Moscow by the amazing qualities of her voice and genuine artistry of her operatic interpretations. She also took part in several operas at the Bolshoi Theater.

TAKING MUSIC TO THE FACTORIES

An utterly new channel of concert work was explored by the Moscow Philharmonic Orchestra this season. In its striving to propagate musical culture with the masses, the Soviet musical organizations have reversed the usual order of things. Instead of waiting for the audiences to come and hear it perform, the Philharmonic Orchestra decided to go to its audiences, to their place of work. It made a trip to the Donbass coal and metallurgical region to perform for the miners and workers. Twenty-four concerts of serious symphonic music were given, some in the halls of the so-called palaces of culture or clubs, and some in the premises of mines and shops.

The concerts met with such sincere interest and appreciation, and were attended in such huge numbers that a repetition of this novel experiment is already scheduled. Twelve hundred workers offered their opinions of the programs offered, the majority showing preference for Tschaikowsky and Beethoven.

THE NEW GENERATION

The season may be said to have come to an end with the concerts of the Special Children's Group. This group of ten youngsters have been gathered from all over the country, selected because of their outstanding musical gifts, and are being educated at the Moscow State Conservatory under a strict supervision of the national Commissariat of Education. For fear their natural growth might be hampered, the state forbids them to make professional appearances. Their extremely rare concert appearances are an important event in the musical and journalistic life of Moscow. It is, indeed, astonishing, to say the least, to witness such musical maturity and instrumental mastery in tousled, awkward, flushed youngsters in Red Pioneer ties, walking on to the stage with an almost exaggerated lack of concern and absence of professional poise.

Especially interesting was the program of Tschaikowsky, Paganini, Beethoven, and Kreutzer offered by the eleven-year-old violinist, Bussi Goldstein, who had been awarded a government prize of three thousand rubles last year. In technical development this child has already surpassed the skill of many of the adult virtuosi, and the freshness, forcefulness, and even depth of his interpretation make it quite safe to predict that some day this child will turn into a remarkable artist.

Sidney Beer Leads Vienna Strauss Festival

(Special cable to the Musical Courier)

VIENNA.—Sidney Beer, English conductor, led a gala concert in honor of the seventieth birthday of Richard Strauss in the Grosser Musikvereinssaal recently. The forces included the Vienna Symphony Orchestra, augmented to 120 players. Beer won the enthusiastic applause of a packed house for his interpretation of a program of the composer's works. The assisting soloists, Kammersängerin Elisabeth Schumann and Paul Wittgenstein, were also acclaimed. G. K.

Dresden to Give Latest Strauss Opera

BERLIN.—It is announced that Richard Strauss has given the Dresden Opera the right of the première of his forthcoming opera, Die schweigsame Frau. This theatre has premiered a number of other works by the composer. F. P.

Ballet Fills Covent Garden After Opera Shuts Down

Russian Troupe Restores Diaghileff Glories—Dancing American History—Last Concerts of the Season: Supervia, Borgioli—American Singer and Pianist

By CÉSAR SAERCHINGER

LONDON.—London is ballet-mad. It is not a sudden attack of vicarious St. Vitus' Dance; it is not a mere fad of what used to be called High Society; nor is it a mere escape from boredom—though that plays its part in all popularity waves. No, the English Balletomania (this is the title of a newly published book) is not pathological; nor is its appeal based on leg exposure (mixed bathing and nudism have taken that Edwardian kick out of life); it is a genuine passion for sound and motion reduced to its most obvious aesthetic formula. It appeals to young and old alike; the Young feel that it is peculiarly *their* art, the Old are delighted to be in the swim. It is intellectual snobbery of the most innocent kind.

Add to that the rare opportunity of going to Covent Garden at reasonable prices—boiled shirt *bourgeoisie* in the lower regions; Chelsea and the flannel-shirted proletariat in the "gods"—and you have that perfect social synthesis which is usually provided by such common national interests as Test Match cricket, now at its height. Pirouettes, leaps, whirls and splits are almost as much a topic for amateur expertism as "leg theory bowling" and the rest of the cricket-fan's problems.

A REAL COME-BACK

Not indeed, since the halcyon days of Diaghileff, has the ballet experienced such a renaissance in the Western world. Col. de Basil, reënforced by the Old Guard of Russian *émigrés* led by Leonide Massine and a new generation of Russo-cosmopolites mysteriously bred in exile, is bringing back something of the old pre-war glamor. His repertoire, ranging from Sylphides and Carnaval through Petrouchka (which already "dates") and the Fire Bird to Falla's Chapeau Tricorne (with Picasso setting), includes the less adventurous of the ballets of the later Era Diaghileff (eighteenth century music wedded to twentieth century stylization), and is adding to itself a new kind of pantomime ballet, combining nineteenth century music with a kind of pseudo-symbolism associated particularly with the Era Basil.

I cannot say that I like Tschaikowsky and Brahms symphonies turned into heavy visual allegory or foreboding-and-doom tragedy; nor does my limited understanding grasp the full subtleties of such scenarios as Cotillon and Scuola di Ballo. But what does it matter if the music is either good or sprightly, the dances pretty, the movements brilliant and the coloring riotous—especially if you loll back and smoke?

AMERICAN HISTORY, BY MASSINE

The latest addition is a ballet called Union Pacific, which is American history seen through Russo-terpsichorean eyes. The music, by Nicolas Nabokoff, using shreds of American popular tunes, is about as Russian as the Chinks and Micks building the stage roadbed are Chinese and Irish, but it all goes with a bang, and Massine's barkeeper's dance is a wow, to be classed with Charlie Chaplin's best inspirations. His Miller, in the Chapeau Tricorne, danced to Tamara Toumanova's Miller's Wife, is equally marvellous,—but what is the use of going on about a show that has just come back from America?

(*Continued on page 32*)

Music Critic Victim of Hitler "Clean-Up"

MUNICH.—Willi Schmidt, music critic of the Munchener Neweste Nachrichten, was killed on June 30, "as the result of an accident," according to the local obituary notice. The "accident" was that the S.S. shot him, because they mistook him for another Willi Schmidt, whom they were ordered to shoot. They discovered their mistake and thereupon shot the right man, too. But they apologized to the family of the music critic—the successor of the eminent Dr. Alfred Einstein, afterwards the Berlin Tageblatt critic, now a refugee in London. R. P.

St. Louis Orchestra and Union Adjust Matters

Summer Operettas Successful—Music for Recital Season Scheduled

By OSCAR CONDON

ST. LOUIS, MO.—After several weeks during which the future of the St. Louis Symphony Orchestra hung in the balance, due to a controversy with the Musicians' Union, all difficulties have been adjusted, contracts renewed, and the fifty-fifth season will open on November 2. The bone of contention was the desire of the symphony management to import a first oboe and a first trombone player. The union said no. This caused a deadlock which resulted in an examiner being brought from New York to pass on the capabilities of local aspirants for the two jobs. He decided that what he heard here was plenty good, and that local men would have to be hired. The symphony management stood its ground and announced that unless the men in question could be hired as the conductor and the management saw fit, there would be no orchestra. Accordingly, the daily papers carried front page stories announcing the abandonment of the orchestra, the cancelling of all contracts including a notice to the men that they were free to seek other means of livelihood.

Incidentally, it was not a case of bluff on the part of the symphony officials. The formal statement prepared and sent to the Musicians' Union, and later copied by the press, meant everything it said, and the wheels of musical industry were at a standstill for a protracted period. After numerous meetings of the union's official board, at each of which the opposition votes grew steadily weaker, the announcement finally came that the group had acquiesced and the men in question might be procured from whatever source the symphony management desired.

MUNICIPAL OPERA

Finishing its seventh week, the St. Louis Municipal Opera in its current production of Jerome Kern and Oscar Hammenstein's Music In The Air, continues to draw enormous crowds at each performance. The hot and dry summer has been particularly advantageous for this great *al fresco* enterprise, but one night in seven weeks having been cancelled on account of rain. This being the first local appearance of Music In The Air, accounts in a measure for record crowds which are usually attracted to the newer works more than to those which are repetitions of former seasons. This week's cast includes Gladys Baxter (who excells in one of her most grateful rôles); Allan Jones, Leonard Ceeley, Jules Epailly, Barnett Parker, Joseph Macaulay and Charlotte Lansing. Watson Barratt's scenic designing continues to be one of the highlights of the various productions, and the fifty piece orchestra under Oscar Bradley's direction constitutes an important feature. The remaining productions of this season will be Victor Herbert's Rose Of Algeria; Jerome Kern's musical comedy Sally; a repetition of Sigmund Romberg's operetta The New Moon, and a sumptuous revival of Show Boat.

ATTRACTIONS FOR WINTER SEASON

In addition to the unusually important list of soloists appearing with the Symphony Orchestra next season, announcement of which was made recently in this column, the Monte Carlo Ballet Russe has been re-engaged to appear with the orchestra in the early winter. The Civic Music League announces Bauer and Gabrilowitsch in a duo piano recital for its opening attraction, to be followed by Richard Crooks, Lotte Lehmann, Poldi Mildner, and the Cincinnati Symphony Orchestra under Eugene Goossens' direction. The Condon Concert Course will begin its second season on October 31, with a recital by John Charles Thomas, after which recitals at one month intervals, are to be offered by Albert Spalding, Ernest Hutcheson, Rosa Ponselle and Tito Schipa.

London Proms Announce Fortieth Series

LONDON.—The fortieth season of the Queens Hall Promenade Concerts is scheduled to begin on August 11 and comprises eight weeks. The concerts are nightly, except Sundays. As usual Sir Henry Wood is the conductor and the soloists include Ethel Bartlett and Rae Robertson, Katharine Goodson, Conchita Supervia, Alma Moodie, Beatrice Harrison, Benno Moiseiwitsch, Harriet Cohen, Albert Sammons, Marcel Dupré, Frederic Lamond, Florence Easton, Noel Eadie, Irene Scharrer, Ina Souez, Henri Temianka, Joseph Szigeti and Myra Hess.

SERGE PROKOFIEFF: HIS CAREER AND WORK

By IRVING SCHWERKÉ

TO SOME, Prokofieff is an enigma; to many a mere noisemaker; to others, a modern genius. He is a curiously interesting musician and his compositions at least leave no one indifferent. One way or the other, they are sure to produce an effect, and thus they fulfill the conditions of Berlioz' definition of music as the art of moving intelligent man, endowed with special and disciplined organs, by means of combinations of tones.

Serge Prokofieff was born in the Department of Zonzowska, Government of Ekaterinoslav, in southern Russia, April 23, 1891, or according to the Julian calendar then adopted in Russia, on April 11, 1891. His father was a Moscovite, his mother came from St. Petersburg. Prokofieff passed his infancy in the far-flung steppes of Ukrainia. At the same time that he imbibed nature in some of her stupendous aspects, he came under serious musical influences, for his mother, who was a good pianist, brought him up on Beethoven and Chopin.

His later predilection for a certain genre of title and for subjects with a humorous element is of early date. His first composition, written at the age of five and one-half, was called The Hindu Galop. The exact origin of The Hindu Galop is not known, but Prokofieff says it was in the key of F major, without B flat. Neither can it be determined if the child was already a modernist, or whether the B flat was absent simply because he had not yet been allowed to touch the black keys. His mother, however, made him flat his B's, and proceeded to teach him the whole keyboard. Many short pieces, some for four hands, followed, and at the age of seven he wrote an opera.

A Precocious Creator

Prokofieff had been taken to Moscow on a visit. There he saw Faust and Prince Igor. He was swept away. The impression these operas made on him was so lively that, returned home, he could not rest or play until he had dashed off an opera which he called The Giant. The score was brilliant in errors of every description and a vocal part disheartening to contemplate, impossible to sing. The Giant was nevertheless given. His cousins "produced" it in the home of an uncle. "When your operas are given at the Imperial Opera," Serge's uncle said, "do not forget that your début as a composer took place in my house." Later when the composer's music was performed at the Imperial Opera, he recalled and appreciated the prophetic sally.

At the age of ten Prokofieff was taken to Moscow and put into the hands of Taneieff, who enjoyed considerable vogue as a teacher and was admired for his text-book on counterpoint. A pupil of Tschaikowsky, Taneieff taught most of the Moscow composers and the influence he thus exercised on the musical life of Russia was considerable. After having taught the young lad a certain time, Taneieff advised him to go to Glière for further instruction. Under Glière (later director of the Conservatory of Kiev), Prokofieff composed a symphony, two sonatas, and two short operas, the operas this time being fully orchestrated and complete in legitimate vocal scores.

The Decade in Petersburg

In 1904, at the age of thirteen, and upon the advice of Glazounoff, Prokofieff entered the St. Petersburg Conservatory. He remained there ten years. He studied particularly with Liadoff and Rimsky-Korsakoff, and one of the most profitable courses he pursued was conducting as taught by Nicolas Tcherepnine. In the conducting class he was in direct and practical contact with chorus and orchestra, and as the students also put on an occasional opera, he acquired technic in that branch of the work as well. At the same time he followed the conservatory courses, he composed—Reger and Scriabin were then leaders in the movement called "modern"—and like many another young eagle preening his wings for skyward flight, Prokofieff thought the rules of music as learned in school, both strange and superfluous.

His interest in modern music dates from this period, and it is the period that saw the production of the symphony in E minor, the operas Ondine and Maddalena, six sonatas, and fully a hundred pieces for piano. None of these compositions has been published. Glazounoff, director of the conservatory, was not much in sympathy with modern innovations, and found it difficult to condone the tastes of the radical, but his interest in the youth was objective enough for him to arrange a private performance of the symphony. The music sounded wretchedly, but the performance taught the young composer so much, that this, perhaps more than any other single experience, was the best thing that could have happened to him—a composer seeking to develop and discipline his sense of the orchestra. The incident discovered to him his major faults and augmented his already strong penchant for modern music.

If the conservatory was conservative, Prokofieff found what he wanted in the St. Petersburg Society for Contemporary Music, before which organization he made his first public appearance as a composer at the age of eighteen. Following this, the Jurgenson firm of Moscow commenced to publish his compositions, the works of this time being a Sinfonietta, two or three symphonic poems, and the first and second piano concertos. In 1914, three months before the Great War, Prokofieff completed his conservatory studies. On being graduated he was awarded the Rubinstein Prize for first excellence in piano, and three diplomas: piano, composition, and conducting. In composition he won no scholastic honors. A few weeks after his graduation he went to London and there made the acquaintance of Serge Diaghileff, who commissioned him to write a ballet.

Early Ballet Compositions

Belonging to the class of "only son of a widowed mother," Prokofieff was not mobilized in the early part of the war—his class was not called into service until near the end of the war—and he was thus free to compose. The subject of the ballet he took from the mythology of the prehistoric Scythians, who in ages past wandered over the steppes where he was born. Diaghileff did not like the dramatic action of the work, and the music intended for a ballet became the Scythian Suite (1914).

Prokofieff commenced another ballet for Diaghileff (1915), on a Russian folk-tale, Chout, or the story of a buffoon who "took in seven other buffoons." In 1916 he composed The Gambler, a four-act opera on an autobiographical novel by Dostoevsky.

By this time Prokofieff's music was well known in Moscow and St. Petersburg, and the musical and symphonic organizations of those cities were playing it currently. As soon as The Gambler was finished, the Imperial Opera of St. Petersburg put it into rehearsal, but the first revolution, in February, 1917, made its performance impossible. During 1917 Prokofieff also put the last touches to the violin concerto, the Classical Symphony, and that dynamic incantation for chorus and orchestra, Sept, ils sont sept. He also dug into his conservatory note-books and recomposed the third and fourth sonatas.

October, 1917, witnessed the second revolution and the establishment of the Communist Government. Prokofieff decided to embark for America, and though his new publisher, Serge Koussevitzky, advanced him the money which would make the journey possible, he still had to obtain permission from the Soviet Government to leave the country. The authorities finally relented and gave him his permit. "You are a revolutionist in art," they said; "we are revolutionists in politics. You ought not to leave us now, but since it is your desire to leave us—here is your passport." It took him twenty-six days to cross Siberia and other Russian territory—countries torn with civil war—and to arrive in Japan, where he gave three concerts. His next stops were Honolulu and San Francisco. In August, 1918, he arrived in New York.

Arrival in the United States

America received the Russian composer with interest and hospitality. Though the United States, like Prokofieff's own country, had other matters than the latest tendencies of music to think about at that time, the new arrival was nevertheless given a hearty welcome. He was engaged to appear in concert, given player-piano contracts, and the Chicago Opera Association commissioned him to write an opera. The result of this order was The Love of Three Oranges, a fairy opera based on a tale by the Italian classic writer Carlo Gozzi, and was completed in 1919. In 1920 Prokofieff came to Paris and London. In Paris he again met Diaghileff who decided to put on the ballet Chout. Making important changes in his 1915 sketches, and proceeding at once to orchestrate the work, Prokofieff conducted the performance of Chout in Paris, May, 1921. That summer he spent in France composing his third piano concerto. In the autumn he went to Chicago, where the première of The Love of Three Oranges took place under his direction, December 30, 1921. If the Chicago public manifested confused surprise at the work, the adventure served to gain for the author attention as an operatic composer and to establish his name more firmly in the theatrical domain. The Love of Three Oranges was given in New York in February, 1922.

A Bavarian Sojourn

Returning to Europe, Prokofieff settled down in the Bavarian mountains near Oberammergau. Here he composed the opera The Angel of Fire—on sombre questions of mediaeval spiritism and magic—and re-cast his second piano concerto, the score of which had been lost in the Russian revolution. Between compositions he gave concerts in Paris, London, Brussels, Antwerp, and other European music centers. In 1923 he came to live in Paris, and in 1924 composed his fifth sonata, second symphony and a quintet. Most of his symphonic works had their first performance at the hands of Koussevitzky, and in 1925 Diaghileff asked Prokofieff for another ballet—Le Pas d'Acier, a picture of life in the factories of Soviet Russia. In 1926, Prokofieff made another American tour. On this tour he was accompanied by his wife who, under the name of Lina Llubara, interpreted his songs. An Italian tour followed, and Prokofieff continued to work on The Angel of Fire until its completion in 1925. In 1927 he had a two months' tour of Russia, and in June of the same year, Le Pas d'Acier had its première in London. Contrary to Chout, its success was conclusive.

Revised Early Opera

During his Russian tour Prokofieff obtained the manuscript of The Gambler, which had remained in the library of the Leningrad Opera. But ten years had made an enormous difference in his technic, and he now saw the possibility of expressing the same ideas more simply and with greater stylistic freedom. In 1927 he re-wrote The Gambler and though this opera really preceded The Love of Three Oranges and The Angel of Fire, its technic and the manner of its exposition are more recent than the other two works. The Gambler was created at La Monnaie, Brussels, April 29, 1929. There is also an orchestra suite, The Gambler: Four Portraits, written in 1931 and given for the first time in March, 1932, by the Colonne Orchestra, Paris. These portraits depict the principal characters of the opera, the composer taking all the musical material which, in the course of the opera, defines these characters, and with this material constructing so many symphonic pieces. Alexis, the impertinent lover; proud, passionate, unhappy Pauline; the self-important, timorous General; and the imperious Grandmother, are the personnages delineated.

In 1926 Prokofieff composed his third symphony, materially related to The Angel of Fire, and his third ballet for Diaghileff, The Prodigal Son, which was created at Paris, May 21, 1929. In 1930 he and his wife again toured America, the composer appearing with many of the American orchestras. He now wrote (1929-1930) his fourth symphony for the fiftieth anniversary of the Boston Symphony Orchestra (first performance November 14, 1930, by Koussevitzky and the Boston Symphony Orchestra, Boston); a quartet (1930) for the Library of Congress, Washington, where it was presented for the first time April 25, 1931; and a ballet Sur le Borysthène (1930-1931), which was created at the Paris Opéra, December 16, 1932. Another recent work is the fifth piano concerto (originally called Music for Piano and Orchestra), composed in 1932, and played for the first time, October 31, 1932, at Berlin, under Furtwängler's direction, the composer at the piano. The fifth concerto is in G major and comprises five short movements:—Allegro con brio, Moderato ben accentuato, Toccata: Allegro con fuoco, Larghetto, and Vivo.

His Recent Works

The Sinfonietta, mentioned above, was first sketched out in 1909 when the composer was only eighteen. This version did not satisfy him and in 1914 he made another, the first audition of which was given November 6, 1915, at St. Petersburg, under the composer's direction. In 1929 the Sinfonietta was again revised, and this version differed so much from the preceding ones, a double opus number was given it: 5/48, 5 for 1909, 48 for 1929. The first performance of the new rewriting of the Sinfonietta took place in Moscow, November 18, 1929, under Saradjev.

Other recent compositions of Prokofieff are two sonatinas and six pieces for piano (1931); sonata for two violins, unaccompanied (1932); and in 1933, Chant Symphonique for orchestra; stage music for Bernard Shaw's Egyptian Nights (to be given in Moscow by Taïroff); a film Lieutenant Kijé, now on view in Russia; orchestration of the andante from the fourth piano sonata; and a revision of Autumnal Sketch for orchestra, composed in 1910. Prokofieff is now (1934) working on a concerto for cello and orchestra.

Seeks a New Simplicity

Prokofieff's aim is "to be simple with a new simplicity," and pretense cannot be made in these paragraphs—which are after all only hints for a study—to analyze his compositions. For an adequate discussion of his opuses, an entire book would be necessary, and others will no doubt survey Prokofieff's productions with a view to pointing out their uniqueness and the means by which his sensibility has found expression, to defining his style and examining into characteristic passages in which his sensibility is most completely expressed.

The student of Prokofieff may find that Prokofieff's predominating characteristic is his personal impersonality. His much-discussed dynamic power, his detached emotionalism, his freedom from the ordinary, his humor, penetrating and virile lyricism, can all be traced from his first essays down through the present abundant flowering of his talent. His art is given fullest expression in the larger forms, though smaller ones like the third sonata for piano, also epitomise his gifts. He handles the problem of form magnificently, and his works are pervaded with a strong sense of unity and cohesion. Each musical thought seems to be the procreator of its successor, notwithstanding the fact that some of his themes are characteristically aggressive while others are quiet and lyrical. Sequences of percussion chords are followed by expanding melodic flights, and his developments usually lead to impressive, dynamic climaxes. His typical works are free of striving for involved writing, so clear, simple, and atmospheric are they throughout their every measure. His rhythms establish easy-going, swinging movement, his melodies have curve, his harmonic scheme is colorful, and the feeling he evokes—particularly in some of his andantes—is nearly romantic.

Prokofieff has been called a classic, a modernist, a revolutionist. It were more honest to the music-lover, certainly more loyal to Prokofieff, to dispense with such classifications (which do not classify) and to think of him simply as a composer who says what he has to say in the way he thinks it is right for him to say it. Those of his works which do not have the mark of necessity and finality are the result of voluntarily imposed or accepted problems, not of obedience to the principle of creation. The "new simplicity," of which Prokofieff has said he is an exponent, in contradistinction to "a return to simplicity," is not obtainable by reasoning or mentalizing. Simple form, less complex counterpoint, harmonic refinement, broader melody, are not the result of the activities of mere cerebration. Simplicity, when it is true simplicity, is ever new.

Finland's Musical Life Has Remarkable New Development

Sibelius' World-Recognition Provides Stimulus—State Gives Stipend to Talented Young Artists—Many Fine Choruses; Peasants Sing Bach—Helsingfors and Viborg Have Excellent Orchestras, the Former an Ambitious Opera—Finnish Composers and Foreign Modernists Frequently Performed

HELSINGFORS.—The attainment of world recognition by a Finnish composer, Sibelius, has raised the cultural pride of the Finnish nation, and has caused a tremendous increase in the demands and aims in all cultural fields. Musicians, in particular, have been given a sense of responsibility which is bound to favor the further development of Finnish musical art. Among all the arts music is especially honored here, and is given the particular support and encouragement of the authorities.

To the foreign observer the surprisingly high number of stipends provided by governmental as well as private endowments is one of the outstanding features of Finland's musical policy. These stipends serve in the first place to enable gifted young musicians, both creative and executive, to study abroad. When one considers how difficult such foreign study is for a Finnish citizen, because of the low exchange value of his national currency (unless his family is rich it is absolutely impossible for him to widen his horizon beyond his national borders), the importance of this governmental and private generosity is obvious.

It is not to be wondered at, under the circumstances, how highly music study is valued in this country, and how great is the number of music students. The majority of these belong to the two leading music-educational institutions of Finland, the Helsingfors Conservatory (directed by the well-known composer Erkki Melartin) and the Musical Institute of Viborg, whose director is Boris Sibob. The highly qualified faculties of both schools (Busoni was at one time a teacher of piano at the Helsingfors Conservatory) see to it that their graduates become all-round musicians and not merely one-sided though well drilled specialists.

MUSIC IN THE VILLAGES

Owing to the comparatively small number of cities, especially those whose finances could support orchestras, Finland's musical activity often runs in other channels than the public concert life. The Finnish natural desire for music points to the cultivation of choral music, which in the course of time has assumed a dominant position within the Finnish musical scheme. Besides a large number of artistically superior choral societies, the widespread practice of choral singing in rural districts is especially interesting. The deep seriousness with which Bach motets are studied by simple peasants under the guidance of the local schoolmaster or pastor, is characteristic of the musical standard of the country. It was to me a unique experience to have a simple peasant woman sing to me "her" fugue subject from Bach's Jesu, meine Freude, in a casual manner which engendered the highest respect.

It is the particular merit of Heikki Klemetti, the pioneer of choral music in Finland, to have brought this branch of music-making to exceptional florescence and to have heightened the interest for an intensive music cultivation in general.

HELSINGFORS LEADS

Helsingfors, the capital, naturally stands in the centre of Finnish music life. Its opera house and its symphony orchestra are the leading executive organs of musical Finland. The orchestra, under the leadership of Georg Schnéevoigt, gives an annual series of sixteen principal symphony concerts, and besides a great number of people's symphony concerts, and popular concerts for the people as well.

Reviewing the symphony concerts of 1933-4, a number of interesting programs come to mind. Among the symphonies we heard were the third and fifth of Beethoven, the second of Brahms, Berlioz' Fantastique, the fourth and sixth of Tschaikowsky and the first of Schumann. Of Sibelius' works, Schnéevoigt conducted the fourth, sixth and seventh symphonies, and the first, second and fifth as well as other Sibelius works were given in two special concerts devoted to his music. The first of these was conducted by a young native conductor, Simon Pergament-Parmet—a remarkable conductor's personality. The second was directed by the American composer-conductor Werner Janssen, and had all the concomitants of an unusual event. The uncommonly strong resonance which Janssen secured from the Helsingfors public was heard even in America, for the concert was broadcast and relayed by short wave via Berlin.

FINNISH MUSIC FIRST

Finnish music performed by Schnéevoigt included a program of works by Toivo Kuula, who met an untimely death, at the age of thirty-five, during the Finnish civil war of 1918. Selim Palmgren's cantata, Turun Lilja, the same composer's piano concerto, The River (with Sigrid Schnéevoigt at the piano), and Ernest Pingoud's concerto for orchestra were also heard, and the younger generation of composers was represented by Uuno Klami, Aarre Merikanto and Sulho Ranta, who together with Eino Linnala and Väino Raitio constitute the advance guard of Finnish music.

In non-Finnish contemporary music the most important local event was the first Helsingfors performance of Stravinsky's Sacre. Russia was further represented by Shostakovitch's first symphony. Italy was represented by Respighi, who conducted a concert of his own works, and America by Bloch's concerto grosso. Of modern French music we heard Ravel's Daphnis and Chloë and his piano concerto (played with striking assurance by Merete Söderhjelm, of Helsingfors). A Polish program was conducted by Ignaz Neumark, who presented Szymanowski's third symphony and Joseph Koffler's variations for string orchestra. German and Austrian contemporaries were, unfortunately, completely absent (not a single work by Hindemith), but the preference for English works was surprising.

SOLOISTS, NATIVE AND FOREIGN

The soloists of the Helsingfors symphony concerts, besides foreign guests like Orloff and Thibaud, were predominantly Finnish artists, who gave a number of excellent performances. Among them were the pianist Ilmari Hannikainen, and the soprano Helmi Liukkonen, who displayed unusual vocal qualities in Sibelius' Luonnatar. At the close of the musical season the Helsingfors Orchestra undertook a journey to England, giving concerts in London and Hull.

It should be mentioned that besides the Helsingfors Orchestra, the orchestra of the Finnish Radio plays a considerable part in public concerts under the direction of its energetic conductor, Toivo Haapanen. His programs as a rule include at least one novelty. Haapanen has devoted the radio to the cultivation of Finnish modern music, and has smoothed the way to public hearing for many a gifted youngster.

VIBORG WEEK IS FEATURE

From among the great number of miscellaneous concerts of the season the so-called Viborg Week should be singled out as the most important event. This was a series of performances by the orchestra, chorus and soloists of the city of Viipuri (Viborg), under the direction of Boris Sibob. This conductor, who is the real leader of Viborg's musical life, has, thanks to his extraordinary organizing abilities and high artistic aims, made Viborg a musical centre which zealously competes with that of the capital itself. In the Viborg Week he gave a very respectable performance of Honegger's King David, and the program of his chamber orchestra concert reached as far as Milhaud and Toch.

The number of recitals in the course of the Helsingfors season was considerable: quantities of pianists, fiddlers and singers paraded before the public with programs not always interesting. On the other hand, there were surprisingly few chamber concerts; indeed this intimate form of music has not yet been given sufficient attention in Finland—despite the fact that Sibelius' Voces Intimæ is one of his best works. Finland, it is true, now possesses a string ensemble, the Sibelius Quartet led by Eric Cronvall, concertmaster of the Radio Orchestra, but it appears too rarely. The recent success of the Budapest Trio and the Elly Ney Trio shows that there is sufficient public interest for chamber music.

JÄRNEFELT HEADS OPERA

To this kaleidoscopic, cosmopolitan concert life, the Helsingfors Opera under the general direction of Armas Järnefelt, contributes its own lively activity. Besides a thorough cultivation of Wagner and Verdi, it seeks a fair compromise between box-office draws and artistically exacting productions. One native composer, Leevi Madetoja, has captured the public's favor with his opera, The Osterbotteners (Osterbotten is a part of Finland). This work has, since its première a few years ago, achieved its seventy-fifth performance. The book, written by the composer himself, treats an episode of peasant life in the era of Finland's oppression by Russia, and offers ample opportunity for the employment of Finnish folk-tunes, which incidentally constitute the chief charm of the work. The composer moreover proves himself, in dramatically strong episodes, a skillful writer of opera and betrays, particularly in featuring grotesque elements, a power of characterization that is far from common.

Helsingfors' musical activity does not by any means exhaust the story of Finland's musical life, but it would be impossible here to give even a cross-section of the musical events of the cities of Tampere, Turku and Viborg. Viborg's orchestra has indeed become so finely a differentiated ensemble under Sibob's leadership that it aroused the admiration of foreign audiences. In 1932 it made a tour as far as Paris. Besides the usual symphonic repertoire, it gave during the past season works by Stravinsky, two suites from Hindemith's Neues vom Tage, Milhaud's Creation of the World, Toch's Chinese Flute and many other compositions, including two new symphonies by the Finnish composers, Ranta and Pesola. Viborg also gave three excellent performances of Hindemith's We Build a Town, presented by 100 children, mostly pupils of Viborg's Musical Institute.

NICOLAI LOPATNIKOFF.

SIR HAMILTON HARTY

conducted a series of orchestral concerts in Australia and also led six concerts at the Hollywood Bowl this summer between July 24 and August 4.

Munich Festival of 1934 Opens Early

Die Meistersinger and Figaro Start Season—Excellent Work Done by Artists and Conductor

MUNICH.—The Munich Opera Festivals began earlier than in former years. The fact that it is a Richard Strauss 1934 year, which is a drawing card in itself, his dramatic works, from Feuersnot to Arabella are scheduled for performance. For a decade the seventy-year-old master's conducting at these festivals, exclusive of the Mozart productions at the Residenz Theatre and the Wagner works at the Prinzregent Theatre, has become a tradition, but his appearance this year in that capacity is uncertain. Before considering the opening performance, we have to mention a man who has earned an international reputation with these festivals. I refer to General Intendant Clemens von Franckenstein, who will retire at the end of the year. In 1912, as successor of Speidel, he experienced the overthrow of 1918. In 1924, as successor of Karl Zeiss, he rescued the Munich State Theatre from a crisis. Franckenstein's great achievement was to have brought the Munich Opera plan to such a high plane of excellence and more varied than any other German theatre and, in doing so, always to give German works the preference. Under him the festivals achieved their international prominence again after having had a decline. As perhaps no other theatre director, Mr. Franckenstein senses a positive feeling for the worth and greatness of his art. One work, like Jonny Spielt auf, which seemed to threaten this characteristic, he courageously refused to admit to the portals of his houses. He was particularly gifted in the discovery of singers with beautiful voices, who were largely engaged in his institute. We hope that the cessation of his intendantcy may lead him to the field of composition.

TWO OPENING OPERAS

The festival opened with Die Meistersinger von Nürnberg. Mozart's Figaros Hochzeit was heard the second evening. In restoring these works of the great masters, great care was taken to give both with equal sincerity and faithfulness in detail.

This year the performances as far as possible are given with our own forces; because thereby the advantages of a close association provide a better ensemble. This cultural ensemble was noted in the Die Meistersinger and Figaro performances. Yet we are compelled to mention some outstanding artists in Die Meistersinger, including the great vocal and dramatic impersonation of Wilhelm Rode as Hans Sachs. Others in the cast of that music drama worthy of comment are: Elizabeth Fenge (Eva), Luise Willer (Magdalene), Fritz Krausse (Stolzing), Ludwig Weber (Pognar) and Adolf Vogel (Beckmesser).

In Figaro there rose above all others Elisabeth Schumann (Susanne), Felicie Hüni-Mihascek (Gräfin), Heinrich Rehkemper (Figaro), Hans Hermann Nissen (Graf), all of whom sang and acted in true Mozart style. Hans Knappertsbush conducted Wagner with temperamental swing and Mozart with crystalline clarity and rhythmic precision. The early opening of the festival may account for some vacancies in auditorium at the opening nights, but nevertheless one was able to recognize and greet a number of American friends. DR. WILHELM ZENTNER.

Massanetta Sacred Music Festival Held

John Finley Williamson Directs Chorus of Six Hundred

MASSANETTA SPRINGS, VA.—The fourth annual Sacred Music Festival here was held on July 19 and 20, with a large audience thronging to this secluded and beautiful spot in the Shenandoah Valley to hear a chorus of over six hundred voices sing under the direction of Dr. John Finley Williamson, the head of the Westminster Choir School at Princeton, New Jersey. Dr. Williamson comes to Massanetta Springs every year at this time to conduct a chorus made up of units from all over Virginia and to give intensive training to choir directors and choir singers from all over the country. This intensive training is of exceptional value, as Dr. Williamson gives instruction that seems to build up a bulwark of musical and vocal art against the many dangers and pitfalls that attend the singing of the average choir. The men and women who study under him at Massanetta Springs go back to their communities with sound principles of taste and technic.

At the final performance on the evening of July 20, which was given out of doors, the group that had been doing this intensive training acted as an antiphonal chorus in several selections, giving their responses from a slope of the peaceful valley back of the audiences, and then joined the amalgamated chorus on the opposite slope for the remainder of the program of sixteen finely chosen religious compositions. The outdoor scene, with the responses coming from an invisible distance, made it all a thing of unusual beauty. Mrs. LoRean Hodapp, soprano soloist of the Westminster Choir, sang with excellent quality of voice solos in two numbers.

On the morning of the 20th a concert was given under the direction of Edwin Feller of Norfolk, Virginia, in which there appeared the Harrisonburg State Teachers College Glee Club, under the direction of Edna Schaeffer; the Hagerstown, Maryland, A Capella Choir, under the direction of Raymond K. Hollinger; the Vocal Art Ensemble of the Scherzo Club of Norfolk, under the direction of Mrs. David Barnum; and solos by Frances Houck, soprano, of Harrisonburg, and Susan Reid Stuart, soprano, of Norfolk. That afternoon there was a folk music program, under the direction of Annabel Morris Buchanan, with an explanatory address by John Powell, the performers being untrained singers and fiddlers from the Shenandoah Valley and the Blue Ridge Mountains.

On the previous day there were contests of young singers and hymn players in the afternoon and a program of folk music and dances of many nations in the evening, the latter being under the direction of Mrs. David Barnum of Norfolk. GEORGE HARRIS.

Strauss Cancels Presentation of New Opera

(Special cable to the Musical Courier)

DORTMUND, GERMANY.—According to a report in the newspaper Westfalische Landeszeitung Roteerde, Richard Strauss has withdrawn his new opera, Schweigsame Frau (The Reticent Lady), from its forthcoming production at Dresden, for the reason that Stefan Zweig, who wrote the libretto, is a Jew. The report also said that Strauss canceled his participation in the Salzburg Festival at the same time. D.

New Weill Work For New York

PARIS.—Kurt Weill, the German modernist now living in Paris, composer of the modernized Beggar's Opera and Mahagonny, has finished a new work, Marie Galante, with text by Jacques Deval. The work will be performed this autumn in Paris and New York. R. P.

Mme. Montemezzi Visits America

Mrs. Katherine Leith Montemezzi, wife of Italo Montemezzi, composer, arrived in New York by the SS. Conte di Savoia on July 4.

Tonkünstlerfest at Wiesbaden Again Fails to Produce Genius

Many Composers, But Little Real Music—Wilhelm Kempff, Anti-Modern, Aims to Please—Marx Motet Reveals Vitality—Twenty-Year-Old Shows Amazing Precocity

WIESBADEN, GERMANY.—From June 3 to 7 composers, conductors, musicians and music lovers gathered in Wiesbaden for the sixty-fourth festival of the Allgemeine Deutsche Musikverein (General German Music Society). Like all such conventions, these are made up of honor to the great, discussion of problems, and the performances of much music that for one reason or another is little known.

There is a very marked difference between the ideals of this society and those of the International Society for Contemporary Music, of which the German section appears to be defunct, or at least inactive. In the programs of that society one heard only music that was at least new, and by composers young enough to offer hope for the future. At the Wiesbaden festival music was heard by contemporaries—young men of promise—but also by some men of a past generation. One wonders why.

That is a question for the directors of this society to answer. But for the sake of clarity, this report of the convention will be made with the age of the composers in mind, and for this purpose chronologically.

1. Roderich von Mojsisovics. Age 57. Träume am Fenster. A song cycle for tenor and orchestra. Commonplace, without originality. 2. Richard Trunk. Age 55. Five songs on poems by Eichendorff. Music of a past era. 3. Franz Moser. Age 54. Music for seventeen wind instruments. The same. 4. Karl Hoyer. Age 43. Toccata and fugue for piano. Well made, but too complex to win wide popularity. 5. Robert Bückmann. Age 43. Four songs with oboe accompaniment. The mentality that will write for voice and oboe! 6. Hermann Erdlen. Age 41. Zeit zu Zeit, oratorio for chorus of young people, male chorus, and mixed chorus, a speaker, and orchestra. The text deals with the conflict between youth and age. The music full of fire, force, superficial emotion. A practical work. Erdlen won the Philadelphia Sesquicentennial music prize in 1926. 7. Georg Emmerz. Age 40. Piano concerto. This is a work well made but reactionary.

AN AVOWED ANTI-MODERN

8. Wilhelm Kempff. Age 39. Violin concerto. The work of a piano virtuoso of rank, a successful concert artist, a sworn enemy of "modernism," a composer who is not ashamed to confess that he seeks beauty and desires to give pleasure. The music is not unmodern, it is often beautiful, but it seems to lack force and the continuity of impulsive creation. 9. Karl Marx. Age 37. Motet: Um diese Welt ist's also getan. Marx has already won some reputation as a composer of promise. His piano concerto, op. 9, was played by no less a personage than Edwin Fischer, and his Passacaglia for orchestra, op. 19, was played in Berlin in 1932 under the direction of Furtwängler. His motet is full of vitality.

10. Hans Lang. Age 37. Gesänge a cappella. Honest work, but of no great import. 11. Adolf Pfanner. Age 37. Geistliche Gesänge for mixed chorus. Useful work of a conservative sort. They have already had numerous hearings. 12. Hans Gebhard. Age 37. Fantasie for organ. A sort of neo-classic modernism that needs development. 13. Otto Jochum. Age 36. Der Schüchterne, a dance in six rounds for mixed chorus, *a cappella*. Jochum is winner of the highest state prize for composition. A prolific composer of choral works, of which there have been many performances. A great student as well as a practical man, but not likely to touch depths of emotion or passion. 14. Friedrich W. Welter. Age 34. Love songs for dramatic soprano, violin, cello and piano. Modest and conservative.

A WORK OF PROMISE

15. Gustav Schwickert. Age 33. Der Sonnengesang des Franz von Assisi, for baritone solo, mixed chorus and orchestra. A work that gives promise of a useful future, if its composer can find time to earn his living and compose without breaking down. A young man of force and ability.

16. Karl Höller. Age 27. Hymns for orchestra. A composer whose works have enjoyed many festival and radio performances. His Hymns constitute a symphonic work based on Gregorian chants and finely conceived and executed. 17. Anton Stingl. Age 26. Trio for violin, viola and guitar, a contrapuntal work of great interest. Stingl is a guitar player. He combines his knowledge of early plucked string music with modern harmony with impressive results.

ANOTHER PROLIFIC SCHUBERT

18. Heinz Schubert. Age 26. Sonata for violin, viola and cello—a melodic, original work by a prolific composer whose works have enjoyed many performances. An opera conductor and thoroughly practical man. 19. Günter de Witt. Age 25. String quartet. This is a first work, that is, the first to be given any wide publicity. A technical *tour de force* that gives no idea of its composer's creative potentialities.

20. Erwin Dressel. Age 25. Abendmusik. Mr. Dressel has already attained performances for three operas. His Abendmusik is evidently intended for popular consumption. 21. Max Martin Stein. Age 23. Toccata and fugue for organ. It says nothing new.

AMAZING PRECOCITY

22. Gottfried Müller. Age 20. Deutsches Heldenrequiem. An amazing example of precocity by this Dresden boy who studied with Prof. Tovey in Edinburgh, and with Prof. Straube and Prof. Martienssen in Leipsic. His ninetieth Psalm was given under the direction of Fritz Busch in Dresden in 1932; his orchestral variations at the international music festival at Venice in the same year and since by leading orchestras in Germany. He should go far.

THREE GROUPS

It must be said that these composers are to be classified in three groups: first, those who were old enough to have made their reputations and to have proved themselves before the war was started; second, those who served in the war and whose progress in music was thereby retarded; third, the youngsters.

Performances were admirable. The conductors were Schuricht and Elmendorff; Hugo Holle with his Madrigal Society; Dr. Ernst Laaff with the Wiesbaden Chorus. The soloists were Rosalind von Schirach, Gerhard Hüsch, Dorothea Braus, Gustav Havemann, Brückner, Utz Högner and the Petu Quartet.

P. R.

ELEANOR STEELE and HALL CLOVIS

recently returned from a tour of Europe where they gave joint recitals in Trieste, Forli, Rome, Florence, Milan, Budapest, Prague, Vienna, Munich, London, Geneva and Zürich. They recently sailed for additional appearances which begin in Salzburg on August 12. Their American season commences November 1.

Asbury Park Opera Season Opens

ASBURY PARK, N. J.—The current season of the New York Grand Opera Company, which presents opera here every Friday and Saturday, began on July 13 with a production of Carmen. An audience of more than 1,000 was on hand and gave every manifestation of delight throughout the performance.

The evening's feminine protagonist was Luisa Caselotti, a vivacious figure as the Gypsy cigarette girl. She sang with rich tone and acted with convincing coquetry and caprice. In appearance, she was well suited to the rôle. Mario Duca was Don Jose. He displayed a firm and colorful tenor voice and ample dramatic powers. Edgar Allan, Escamillo, invested the part with the appropriate braggadocio and brilliant vocalism. Making her debut in the character of Micaela was Louise Baer, a young artist of tonal gifts and personal charm. Others in the cast were Floyd Harrison, Louise Cronheim, Lia Leuzzi, Normanno Cordori, Lloyd Harris and Lodovico Oliviero. The conductor was Chevalier Fulgenzio Guerrieri, who led the orchestra and supported the singers in masterly fashion. Commendation is also due the choruses and ensembles and the ballet, all trained by Alexander Yakovleff. Another feature of unusual excellence was the lighting. The scenery was effective, modern and in good taste.

This operatic venture, which is under the general direction of Enzo dell'Orefice, offers worthy exposition of the ideals of this musician, who was formerly coach of Caruso. Another sponsor of the company is Florence Lee Holtzman, executive director, who has had many years of experience in this field in New York and Europe.

The second offering of the organization, presented on the following night, was Rigoletto, featuring Rosemarie Brancato as Gilda, Lawrence Power as the Duke and Rocco Pandiscio as the hunchback jester. Arthur Anderson took the part of Sparafucile, and Lia Leuzzi was Maddalena. Others appearing included Agnes May, Paul Farber, Lloyd Harris, Alessandro Angelucci, Ralph Hopkins, Marie Bellina, Enrico Rizzi and Louise Cronheim. Maestro Guerrieri conducted again.

Miss Brancato scored a personal success. Her voice was clear, fresh and lovely and her singing of Caro Nome was a memorable part of the evening. Mr. Power also won applause as the fascinating seducer and Mr. Pandiscio invested the unfortunate Rigoletto with power and appeal. Mr. Anderson, singing with rich and resonant tone, gave a fine performance. The enthusiasm of the opening night was repeated, and the cast responded to many curtain calls.

R. P.

Sunday Nights at Nine to Tour

Charles L. Wagner will book a tour during the forthcoming year for Sunday Nights at Nine, the intimate revue produced by Catharine A. Bamman, which recently closed its second long run at the Barbizon-Plaza, New York. Mr. Wagner has added the revue to his list of attractions by special arrangement with Miss Bamman. The presentation offers artists of the concert, radio, dramatic and dance fields in sketches, songs, dances, monologues and other features. An advantage of Sunday Nights at Nine is that its program can be as flexible as a local budget requires, as it may be booked with small or large company.

Sunday Nights at Nine reopens in New York on November 11 at the Barbizon-Plaza.

Kansas City Launches Outdoor Opera Series

Eminent Soloists Engaged for Philharmonic Orchestra Season Under Krueger

KANSAS CITY, MO.—Kansas City's initial outdoor season of light opera under the direction of David Grosch, opened auspiciously July 14, with a good performance of The Mikado at Unity Farm Amphitheatre before an assemblage of 4,000. De Wolf Hopper, veteran singing actor and comedian, fulfilled his most famous rôle of Ko-Ko with inimitable artistry. Stella Wren's dramatic work was outstanding as Katisha. Helen Freund was a clear-voiced, engaging Yum Yum. William Barclay was excellent as Pooh-Bah. Louis Templeman (The Mikado) and Alvah Beecher (Nanki-Poo) sang and acted well. Mildred Goldberg and Billie Daniels were Pitti-Sing and Peep-Bo, respectively, and Eugene Grosch, Pish-Tush. The large chorus and ballet under the direction of Dorothy Perkins were particularly good. Thirty Philharmonic musicians composed the orchestra under Mr. Grosch. Victor Charles Jones was stage director. The Mikado was repeated on July 17 and 19. Other works announced are the Chimes of Normandy, The Prince of Pilsen, The Firefly and Katinka.

SOLOISTS FOR ORCHESTRA

Ossip Gabrilowitsch, Lotte Lehmann, Nathan Milstein, Dalies Frantz and Marion Talley are some of the artists engaged for next season's Philharmonic Concerts under Karl Krueger. The conductor will collaborate as lecturer in a series of recitals with the newly formed Kansas City Philharmonic Chamber Music Society. The personnel includes Joseph Harding, first violin, Markwood Holmes, second violin, Carl Queisert, viola, Delssohn Conway, 'cello, Brown Schoenheit, flutist, and Lois Craft, harpist.

Robert Zwilling, seventeen-year-old pianist, evidenced unusual talent in the C minor concerto of Rimsky-Korsakoff, with N. DeRubertis and his Orchestra, at the Kansas City Guild of Music and Allied Arts Teachers' Commencement Concert, June 25. The other participants, all of whom had won their appearances by contest, were Freda Draper and Irma McClean, vocalists, and Maxine Stinson, violinist. The orchestra furnished admirable support for the soloists and for the Kelley-Mack dancers, with Myldred Lyons and contributing two solos.

OTHER RECITAL EVENTS

Geneve Lichtenwalter, Margaret Dunn and Mrs. John R. James presented an excellent recital of compositions for two pianos on June 20. Miss Lichtenwalter at the first piano throughout was assisted by Miss Dunn in Harold Bauer's arrangement of the prelude and fugue in C minor (Bach), and by Mrs. James in the fantasie and fugue in C minor (Bach-Bauer). Other works were the sonata in D (Mozart) by Miss Lichtenwalter and Mrs. James, and the rondo in C major (Chopin) by the former and Miss Dunn.

Franklyn Hunt, baritone, accompanied by Mrs. Frederic Shaw, gave a recital on June 26. The Kansas City Ensemble assisted with Beethoven and Arensky quintets.

The Perkins Dancers, the Ehrnman Singers and N. DeRubertis and his orchestra combined efforts in a varied, colorful program at Unity Amphitheatre, on June 22, before an audience of 2,000.

C. C. B.

Philadelphia Orchestra Announces Opera Schedule

The schedule for the opera series of the Philadelphia Orchestra Association during the coming season has been announced. The productions will be held at the Academy of Music, Philadelphia, opening with Wagner's Tristan and Isolde, October 26, 27 and 30. Bizet's Carmen is set for November 9, 10 and 13; Strauss's Der Rosenkavalier, November 30, December 1 and 4; Humperdinck's Hansel and Gretel and a novelty whose name has not yet been disclosed, December 28, 29 and January 1; Moussorgsky's Boris Godounoff, January 11, 12 and 15; another unannounced work, February 1, 2 and 5; Gluck's Iphigenia in Aulis (probably the first American performance), February 22, 23 and 26; Verdi's Falstaff, March 15, 16 and 19; Debussy's Pelleas and Melisande, April 5, 6 and 9, and Wagner's Die Meistersinger, April 24, 26 and 27. The production rights of Dmitry Shostakovitch's Lady Macbeth of Mtsensk have been secured, but it has not yet been decided whether or not to present this opera. Artists for the leading rôles include Lotte Lehmann, Elisabeth Schumann, Marga Dannenberg and Grete Stueckgold, sopranos; Eva Hadrabova, mezzo-soprano; Lyuba Senderowna, contralto; Fritz Wolff and Hans Grahl, tenors; Gustav Schuetzendorf, baritone, and Emanuel List, basso.

Stojowski on Pacific Coast

Sigismond Stojowski, pianist, composer and teacher, has left for the Pacific Coast to conduct a five weeks' master class at Mills College, Oakland, Cal. In August he goes to South America where he is booked for a concert tour, and returns to New York in mid-September to reopen his studio.

Carl Engel Resigns from Library of Congress

Carl Engel, chief of the music division of the Library of Congress, Washington, D. C., since 1922, has resigned that post in order to give his full time to his duties as president of G. Schirmer, Inc., New York. In a letter received by Mr. Engel from Herbert Putnam, Congressional Librarian, the latter expresses regret at Mr. Engel's resignation and adds that "our partial compensation is that, professionally, our severance is not complete." Mr. Engel retains the post of honorary consultant in musicology to the Library and also his connection with the Elizabeth Sprague Coolidge Foundation. His successor as chief of the music division is Oliver Strunk, for six years chief assistant to Mr. Engel. The latter position is to be filled by Harold Spiwacke. Mr. Engel continues as editor of The Musical Quarterly, published by G. Schirmer, Inc.

Swift and Company Composition Contest

Swift & Co. announces two prizes, one of $1,000 and the other of $500, for compositions for symphony orchestra by American composers. The works selected for the awards will be performed by the Chicago Symphony Orchestra, Orchestra Hall, Chicago, during 1934-35. The terms of the contest stipulate that composers must be American citizens, under forty years of age. The composition shall not have been previously performed, published nor been chosen as a prize-winner of any other contest. It should be in one of the larger forms and not exceed twenty minutes in performance. Each manuscript, which must be in ink, should be sent, bearing a fictitious name, with the composer's real name and address in a sealed envelope, to the Musical Competition Committee, Swift & Co., Union Stock Yards, Chicago, before December 1. The jury is being assembled under the supervision of Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra. The jury reserves the right to withhold the prizes in case no entries of sufficient merit are forthcoming.

Ponselle at Lake Placid

Rosa Ponselle is at her camp, Lake Placid, N. Y., where she is spending a summer devoted to golf, tennis, hiking, swimming, rowing and other outdoor sports. In addition to preparing the rôles which she will sing with the Metropolitan Opera during her regular season with them, Miss Ponselle is also working on the programs for the series of thirteen consecutive weekly broadcasts which she is to sing, beginning the first of October.

Cincinnati Opens Tabloid Opera Series in University Stadium

Lyric Dramas Condensed for Presentation on Program of Orchestral and Band Music Given Nightly—Metropolitan Singers Heard as Guests in Casts

CINCINNATI, O.—Again Cincinnati is maintaining her prestige as an American musical centre. Through the coöperation with the Cincinnati Musicians' Association a new series of concerts was inaugurated during July in Nippert Stadium of the University of Cincinnati. The wish to continue Cincinnati's summer season of grand opera and the desire to afford work for the many musicians who otherwise would be unemployed during the summer motivated the sponsors.

With this plan in view and to give the audience a greater variety, each evening's program presents a half hour of band music under Frank Simon, half an hour of symphonic music directed by Reuben Lawson and Theodore Hahn, and following the intermission a one hour condensed version of some opera under the inspiring baton of Fausto Cleva, assistant conductor of the Metropolitan.

This new venture has created much interest, the weather being favorable, and the innovation bringing out many persons who had not before attended opera. Prices range from twenty-five to seventy-five cents. The acoustics for every seat are excellent. The stage setting is very simple, only an occasional chair being added to the plain background with four classic pillars. The huge flood lights are turned on for the instrumental concerts, and spot lights only for the opera, the star-lit canopy of the sky adding especial charm.

The cast chosen for the operas, a small but excellent group of professionals, includes Leonora Corona, Norma Richter, Louise Caselotti, Lydia Van Gilder, Aroldo Lindi, Edward Molitore, Leon Rothier, Giuseppe Cavadore, Francesco Curci, Herbert Gould, Italo Picchi, Joseph Royer, Mario Valle, Natale Cervi and Franz Trefzger. To this group are added local singers who have been closely identified with other opera performances here and elsewhere: Lydia Dozier, Mary Ferguson, Marion Lindsay, Elizabeth O'Brien, Mabel Witte, Jane Burriff, Mary Kelley and E. G. Henke.

Singers from the Metropolitan Opera chorus have been engaged for the choral work and the entire operatic productions are under the direction of Mr. Cleva. This musician makes the cuts and so arranges the scores that the highlights of the opera are given and the continuity is perfectly clear. Mr. Cleva is assisted in the rehearsals and conducting by Miguel Sandoval.

AIDA OPENS SERIES

To open this series of musical events, Aida was chosen with Norma Richter singing the title rôle. Although a Cincinnatian by birth and early schooling, this singer received her professional training in Europe where she made her début.

Mayor Russell Wilson made a brief address on the opening night. The musicians for band and symphony marched on and off the greensward to the applause of the gathering, the opera singers entering during a moment of darkness. Nippert Stadium, in moonlight, as a centre for music was novel, appealing, and the audience responded enthusiastically.

From the first moment of Aida the artistic success of the opera was assured. Miss Richter sang the title rôle with a beautiful voice, well-trained for operatic work. Her success was instantaneous and she won an ovation. Lydia Van Gilder was a striking Amneris and Aroldo Lindi a magnificent Rhadames. Mario Valle sang Amonasro with artistry, Herbert Gould portrayed Ramfis well and Natale Cervi was the King of Egypt. The chorus also came in for its share of honors.

The arrangement of a band concert, in which Frank Simon displayed his artistry as cornet soloist, and a program of the lighter symphonic music, preceding the opera is a happy one and gives much pleasure to many who enjoy this form of music.

CARMEN AND THAIS HEARD

The second opera, Carmen, brought to Cincinnati a new singer, Louise Caselotti, who was successful and won much applause. Molitore sang Don Jose; Gould, Zuniga, Royer, the rôle of the Toreador which is one of his best, Cavadore and Cervi were the smugglers. Miss Caselotti also showed unusual ability with the castanets.

Leonora Corona, of the Metropolitan, had the title rôle in Thais, with Mario Valle singing Athanael and Cavadore, Nicias. Joseph Royer, who opened in Robin Hood Dell that week, returned to sing Athanael at the end of the period. Other rôles were well taken by Elizabeth O'Brien, Marion Lindsay, E. G. Henke and Jane Burriff. The voice of Miss Corona clothed the rôle in beauty of tone, while her splendid interpretative ability heightened by her subtle dramatic power, won ovations.

OTHER POPULAR WORKS PRESENTED

Il Trovatore alternated with Thais during the second week and gave Norma Richter as Leonora, Lydia Van Gilder as Azucena, Valle and Royer as Count di Luna on alternate evenings, Lindi as Manrico, Cervi, Mary Ferguson and Cavadore in smaller rôles, a splendid opportunity for their artistry.

Pagliacci opened the third week and alternated with Faust. Seldom has a better Canio been heard in Cincinnati than that given by Aroldo Lindi. His fine voice and remarkable dramatic instinct impressed the audience deeply. Norma Richter's interpretation of Nedda was excellent in every detail. Mario Valle as Tonio, Royer as Silvio, and Francesco Curci as Beppe completed the cast.

Faust afforded Miss Richter another opportunity to score as Marguerite and Miss Van Gilder to win applause as Martha. The title rôle was ably sung by Mr. Molitore. Leon Rothier, of the Metropolitan, won an ovation for his splendid bass voice and artistry as Mephistopheles. Mr. Royer was the Valentine; Jane Burriff, Siebel, and Mr. Cervi, Wagner.

COLUMBUS CIVIC OPERA SINGS TROVATORE

The Columbus Civic Opera Company of which Mrs. Edward Orton, Jr., is president and Marta Wittkowska the artistic director, presented a performance of Il Trovatore at the Cincinnati Zoo Opera House on June 30. Considering that this production was the result of Mme. Wittkowska's unflagging work in Columbus, Ohio, for several years during which she built up this fine organization in which no other professional except herself sang, it was very creditable. Fresh young voices, well trained, a large chorus which did some effective singing, and other details of the performance, playing to a capacity house, won due praise. M. P. D.

Emperor Jones Performed at Mecca Temple

Gruenberg's operatic setting of the O'Neill drama, Emperor Jones, was given at Mecca Temple, New York, during July by the Aeolian Opera Company. The other work on the double bill was Cavalleria Rusticana. Jules Bledsoe, in the title rôle of Emperor Jones, had sung this part in Holland last February when he introduced the Gruenberg score to Europe. On this occasion he was in full possession of his ample powers of voice and histrionics. In appearance, stage demeanor and tonal authority he made a thoroughly convincing figure of the Pullman porter turned despot. The other characters, including Thernay Georgi as Smithers, Charlotte Wallace Murray as the native woman and Fredrik Perry as the witch doctor, all were excellent in their parts.

In the Mascagni music drama, which also was given an effective performance, Abbie Mitchell was Santuzza, Edith Sewell, Lola, Todd Duncan, Alfie, and Charlotte Wallace Murray and Mr. Georgi appearing again as Lucia and Turiddu. Aldo Franchetti was the able conductor. A. C.

Scholarships Offered to Organists

Free organ scholarships are offered by the Hon. and Mrs. Philip Berolzheimer, at the Guilmant Organ School, New York, for the coming season. These scholarships are open to young men and women between the ages of sixteen and twenty-five who have talent and ability but are without the necessary funds to pay tuition fees. The scholarships are for one year and include study in the art of organ playing, membership in the master class, choir conducting, organization, vocal technic and worship and music. Application in writing should be made before September 15 to Dr. William C. Carl, director.

Competition for Choral Works

The International Music Bureau, through the Workers Music League, its section in the United States, announces an international competition for choral works on a theme related to the workers struggles in industry and society. The first prize is three weeks' stay in the U.S.S.R., the two second prizes are ten days' stay there. For further information write to the Workers Music League, 5 East 19th Street, New York, N. Y.

Westchester Music Festival Has Deficit

WHITE PLAINS, N. Y.—The Westchester County Recreation Commission has revealed that there was a deficit of $2,500 from the tenth annual music festival held at the County Center last May, and that this deficit must be met by the twenty-six prominent residents serving on the festival board of governors, or through a proposed series of benefit concerts at the Center. The commission has announced a drastic revision of plans for future festivals and intends to hold the 2,000 choral group members financially responsible for attendance instead of the board of governors. This will also mean dispensing with prominent artists and New York orchestras.

Mrs. Eugene Meyer is chairman of the festival board of governors and of the Westchester County Recreation Commission. E. Dana Caulkins is Superintendent of the Recreation Commission. E. H.

Baltimore Colored Orchestra and Chorus in Third Concert

BALTIMORE.—The third joint concert of the Baltimore City Colored Orchestra and Chorus (W. Llewellyn Wilson, conductor) was given at Douglass High School on June 14. Master Ellis Lane Larkins, boy pianist, was the soloist in works by Schumann, Chopin and Rachmaninoff, showing surprising talent for his years. The program included four chorales from Bach's motet Jesu, Priceless Treasure, works of Elgar, Burleigh, Cain, Bornschein and Huhn, and Hail, Bright Abode from Tannhäuser, by the chorus. The orchestra gave a first performance of a Gavotte by James O. Jones, and works by Bach and Coleridge-Taylor (Minnehaha Suite). The musicians acquitted themselves with credit under Mr. Wilson's experienced baton. The organizations, now in their fourth season, are part of the extensive municipal program of music under the direction of Frederick R. Huber.

St. Olaf Lutheran Choir Heard in Omaha

OMAHA, NEBR.—The St. Olaf Lutheran Choir, of Northfield, Minn., directed by Dr. F. Melius Christiansen, paid a recent visit to this city and gave added proof of its outstanding choral excellence. Singing effortlessly and with complete simplicity, these young singers achieve wonders in the way of technical finish. Even more impressive are their accomplishments in interpreting the essential spirit of the numbers which they so beautifully voice. Their every word is carefully enunciated and every phrase invested with meaning. Dr. Christiansen likewise deserves high praise as a composer, as the three numbers from his pen, Hosanna, Regeneration, and the Lullaby on Christmas Eve were conspicuous for their beauty. Gertrude Boe Overby well deserved the generous applause which she received at the hands of the audience for her work as soloist.

Musical events at the Joslyn Memorial have brought the following before the public: Esther Leaf, Louise Shadduck Zabriskie and Marrin Bush, organist, Esther Dinkel, contralto, Helen McAneny, pianist, and Pauline Franta, soprano. J. P. D.

Serafin's Appointment to Rome Opera Confirmed

Conductor Will Be in Sole Command —Many Renovations Expected

MILAN.—Tullio Serafin is to head the Royal Opera of Rome, beginning with the coming season. When the news first leaked out in America about June 23, it was skeptically received over here, but on July 5 the Rome Opera management formally confirmed it.

For several years, stories and rumors have been afloat on both sides of the pond apropos of such an appointment, but, apart from contractual engagements, both Maestro Serafin and Gatti-Casazza have consistently denied all truth to the reports. Certainly, the *maestro* has repeatedly been offered the job, and on at least one occasion by Mussolini himself. Well-informed private sources guarantee the exactness of this assertion. Besides, Il Duce's growing interest in Rome's Opera is well-known.

But up to now, Serafin had persistently declined all tenders, even for the future. Aside from his commitments at the Metropolitan, he had expressed to friends a repugnance at putting a finger in the Rome pie as concocted at that time. His reversed decision now presupposes a radical change in affairs at the old ex-Teatro Costanzi. In fact, the press statement announces he will be given an absolutely free hand. Apparently, he made this an absolute condition for his acceptance.

It was high time that a competent dictator was put in the saddle at the Reale. The lack of it has handicapped severely more than one predecessor. No first-rate artist could work conscientiously under the existing division of responsibility. Political meddling was another serious obstacle there. The conductors were powerless against such interference; one of them once broke his baton in a fit of rage when forced to accept a certain boss's mistress in a title rôle. A clean-up was much needed.

A radical reorganization was the only possible solution for the Rome Opera, despite the fact of some high-class productions and that the Duce's regular presence this last season brought about considerable improvement, stimulating all to their best efforts.

That this will at least become a reality under Serafin's absolute rule is apparent from the reliable information now published that he will renew the theatre's management from the very foundations. He will be as supreme at Rome as Arturo was at La Scala.

It is stated that Serafin is to be the sole conductor, save for some young substitutes; he will direct personally practically all the operas on the bill, and will also assume the stage direction. This would imply dispensing with Sányin's services.

Another of Serafin's reforms is a search for young and fresh voices. Far too long has the old ex-agent's trust monopolized the score or two of celebrities, most of them sadly worn, but still exorbitantly priced. A few, of course, remain decided assets. As regards novelties, the policy does not appear to promise a radical change. The choice of new works has been entrusted to two juries, one for the libretto and one for the score (Serafin, chairman). Bellini will be commemorated with Norma and Il Pirata.

RAYMOND HALL.

FREDERIC DIXON,

pianist, recently returned from a concert tour of the West, is spending the summer at his place in Monroe, N. Y., where he is preparing programs for next season.

Toledo Museum of Art Programs

TOLEDO, O.—Seven concerts are scheduled in the Toledo Museum of Art series for the coming season. The series will open with a concert by Elisabeth Rethberg, Metropolitan Opera soprano, on October 12. Ossip Gabrilowitsch, pianist, is scheduled for a recital on November 2 and he will conduct the Detroit Symphony Orchestra in concert on November 16, with Georges Miquelle, cellist, as soloist.

The Glazounoff String Quartet has been booked for January with two soloists, Igor Stravinsky, composer, to appear as pianist, and Samuel Dushkin, violinist.

The Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) will be heard in February, and Albert Spalding, violinist, in March. The series closes with a concert by the Cleveland Orchestra (Artur Rodzinski, conductor) in April.

The museum concert series is the only one offered Toledoans next year. It is known that Flora Ward Hineline will sponsor one or two artists. It has been announced, though not officially, that she will bring Ruth Slenczynski here for a piano recital.

Officers of the Monday Musicale elected for the coming season are: Mrs. Charles Dowd, president; Lillian Held Coyle, vice-president; Mrs. Frank Landwehr, recording secretary; Mrs. John Gillette, corresponding secretary; Elizabeth Kleinhans Walker, treasurer; Mrs. Frederick Mills, financial secretary. Mrs. W. F. Schmitt and Guyneth Redman were named board members.

Mary Louise Toteff, violinist, won the 1934-1935 scholarship recently offered by the Monday Musicale. F. J.

Van Hoogstraten Returns for Summer Engagements

Willem Van Hoogstraten, conductor of the Portland Symphony Orchestra, arrived July 18, on the SS. Statendam to fulfill his summer engagements. He first went west to direct the Chicago Symphony Orchestra for one week at the World's Fair. He then returned to conduct the last three weeks of the New York Stadium Concerts. This is the thirteenth successive season Mr. Van Hoogstraten has been associated with the Stadium.

Doris Doe Concludes Broadcasts

In the two final broadcasts of the radio series which Doris Doe fulfilled before sailing for opera and concert appearances in Berlin and other European capitals, the contralto sang a program including Kennst Du Das Land? from Mignon, Brahms' Sandman and other numbers on July 10, and, July 17, an aria from Handel's Rinaldo, Schubert's Erlking, Strauss's Devotion and Russian and English items. In these broadcasts Miss Doe has appeared over an NBC-WJZ network with the NBC Symphony Orchestra under the direction of Frank Black.

Handel Festival at Krefeld Remounts Alexander's Feast and Orlando Furioso

Distinguished Artists Combine in Performing Composer's Rarely Heard Works—Music for Old Instruments—Humorous Opera by Telemann

BERLIN.—Georg Friedrich Handel, who was born in Halle, in the Saxon province of Prussia, in 1685, but lived and died in London and was buried in Westminster Abbey, is one of the few composers whose music has such force, beauty and variety of color and texture as to be acceptable, or even bearable, through the length of a festival. In his great moments he was great indeed, like the two other still greater masters of German music who were born close by—Bach in Eisenach in the same year, and Wagner in Leipsic more than a century later. Strangely enough, the coloratura of Bach never descends to the level of bad taste that is Handel at his worst; and what an enemy of coloratura was Wagner in all its forms.

At its fifth festival the German Handel Society offered some of the best of the master's work, and some of the worst. The Festival was held at Krefeld, a city of 165,000 inhabitants, that lies on the Rhine fifty miles north of Cologne and about twenty-five miles east of the Dutch frontier. The city, and this whole district, is far more active musically than is imaginable for any city of the same size in America. It has an opera house, where performances are given the year round except in summer; it has a symphony orchestra; it has a string quartet that is known throughout Germany, and it has a number of choral societies. For this occasion several artists were imported, among them Günther Ramin, who has charge of the music at the Thomaskirche in Leipsic, where Bach was cantor from 1723 onwards.

ALEXANDER'S FEAST

As an inaugural offering Handel's Alexanderfest was not entirely satisfactory. It is not one of his greatest works, being a combination of the secular and the sacred, to a ext by John Dryden. It was given in the Stadthalle (City Hall) with orchestra, organ, chorus, and two harpsichords, and received a rousing welcome.

At the second concert of the festival Prof. Dr. Rudolf Steglich made an address, his subject being Nation und Welt in Handel's Leben und Werken, after which there was a musical program consisting of a Handel sonata for *blockflöte*, quinton and harpsichord and songs from the Handel period.

TWO OLD OPERAS

Two operas were given: Georg Philipp Telemann's Sokrates and Handel's Orlando Furioso. Telemann was a contemporary of Handel whose work is now being revived in Germany. Little of it is really worth reviving, but this opera has so humorous a text, with music so well suited to it that it should win some popularity.

The chamber music offerings of the festival included a sonata for *blockflöte*, a suite for harpsichord (played by Ramin); a trio for quinton, viola da gamba and harpsichord; a sonata for two violins and cello; and a sonata for oboe, played by Ernst Zumpe.

RAMIN PLAYS

An organ concerto was played by Ramin. It was followed by the concerto grosso in G minor, No. 61, for orchestra, and a double concerto for orchestra.

Greatly increased forces were employed at the final concert for the performance of the 42nd Psalm and the Utrecht Te Deum, Jubilate and Amen, a magnificent and fitting celebration of the 175th anniversary of Handel's death.

As especially worthy of commendation, among the many who took part in the productions, should be mentioned the conductors: Franz Oudille, Walter Meyer-Giesow and Otto Söllner; the singers: Heinrich Cramer (Sokrates), Georg von Tschurtschenthaler (Orlando), Emmi Leisner and Ria Ginster; also the Peter Quartet, the Collegium Musicum, the chorus of 100 boys, and, of course Günther Ramin.

FRANK PATTERSON.

Providence Has Outdoor Opera Performances

PROVIDENCE, R. I.—The Mascagni Opera Company presented two outdoor performances of grand opera at the Cycledrome. Aida was given a smooth presentation, with excellent scenic effects, a well-trained chorus, and an orchestra of fifty men, directed by Maestro Simeoni.

Anna Leskaya sang the title rôle with artistry. The aria Ritorna Vincitor was given an especially fine interpretation. Rosita Fordieri, as Amneris was satisfying, and Bernado De Muro as Rhadames was convincing. He sang with clearness and excellent diction. Giuseppe Martino-Rossi displayed a voice of richness, and Eugenio Prosperoni was pleasing in another rôle.

Cavalleria Rusticana and Pagliacci were given an excellent performance. Emalia Verergi as Santuzza displayed an unusually rich voice throughout its range. Mr. De Muro again impressed his hearers not only with the clarity of his voice but with the artistic presentation of the rôle, as did Mr. Martino-Rossi. Lina Pinelli, in her brief part, added distinction to the fine cast.

B. N. D.

Ann Arbor Choral Union Announces Concert Series

ANN ARBOR, MICH.—An announcement by Charles A. Sink, president of the School of Music, University of Michigan, states that nine out of ten of the dates for next season in the Choral Union Course have been arranged. Rosa Ponselle, who made a marked impression upon her audience during the recent May Festival, will inaugurate the course about the middle of October. Lawrence Tibbet, who has not been heard here in two years, will appear on November 1. The Don Cossack Chorus returns on November 19, and on December 3 Joseph Szigeti, violinist, will make his début in Ann Arbor. Previously, other bookings prevented his accepting an engagement here. December 11 brings the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, the fourth consecutive season for this eminent organization.

After the Christmas holidays the series is to be resumed with an artist unannounced as yet, and on January 25 Lotte Lehmann will come to Ann Arbor for her initial appearance. On February 12 José Iturbi, Spanish pianist, appears again, and on March 4 Artur Schnabel, German pianist, will present an all-Beethoven program. On March 17 the series will close with a program by the Cleveland Orchestra, under Dr. Artur Rodzinski.

Two Michigan composers have been honored with invitations to the Edward MacDowell Colony at Peterboro, N. H. Prof. James H. Spencer, director of the department of music in Adrian College, is making his first sojourn there, but Dorothy James, assistant professor of music in the State Normal College at Ypsilanti, has been in residence before. Dr. Spencer has written An American Dance Fantasy for orchestra, a string quartet, Symphonique, for organ, and many songs. Miss James has an even longer list of compositions to her credit. A. McL. T.

Ponchielli Centennial Celebrations

Il Figliuol Prodigo Produced Under Serafin's Direction—Gigli Acclaimed in La Gioconda

CREMONA.—On August 31 falls the first centenary of the birth of Amilcare Ponchielli. Not only the city and province of Cremona, but all Italy, through the radio, has been officially celebrating, through the first fortnight of July, the memory of this composer dear to the people's hearts. The festivities were advanced a couple of months before the exact date, owing to the artists' later engagements and to escape the midsummer heat.

The celebration was conducted on an elaborate scale. The initiative is due to the Hon. Roberto Farinacci, ex-secretary of the Fascist Party, and has the moral and financial sponsorship of Mussolini—the present secretary, Hon. Starace, honorary chairman, came to Cremona as a personal delegate of Il Duce. Numerous prominent critics, musicians and editors have lent their collaboration, to give it nation-wide importance.

The commemoration extended from July 1 to 15. Its chief attractions were sumptuous outdoor mountings in Cremona's main square of two Ponchielli operas, under the distinguished baton of Tullio Serafin. The first of these was an important restoration of a comparatively forgotten score. Il Figliuol Prodigo (The Prodigal Son). The second was La Gioconda. Carmen was given in between. All three productions were broadcasted.

FESTIVITIES ELABORATE

Other features of the festivities included a pilgrimage to the composer's birthplace in the nearby village of Paderno Fasolaro (now called Paderno Cremonese), an exhibit of his personal mementos, the publication of a special critical symposium on his works and lectures on his life and art, besides a banquet to the press and political ceremonies. Enormous throngs profited by the seventy per cent railway reductions from all Italy.

This is not the first time, to be sure, that operas have been produced in the Piazza del Comune of the ancient city that gave Claudio Monteverdi to the world—in two recent summers Gioconda had already been done here—but never before had the unfamiliar Figliuol Prodigo been mounted in the suggestive outdoor frame of the Cathedral, the Baptistry, the Torrazzo and the Loggia della Bertazzola. It was therefore a double novelty.

Il Figliuol Prodigo is a work of Ponchielli's maturity; it was first performed at La Scala in 1880, four years after the triumph of La Gioconda on the same stage. Critical opinion appears agreed in rating it one of his three best, the other being I Lituani. It is, in fact, extraordinary that an opera of the musical worth and scenic efficacy of Il Figliuol Prodigo should have been so quickly forgotten.

After a restoration at La Scala in 1892, the only restorations during the present century were one at the Arena of Milan in 1921 and another at Cremona three years later. La Scala is making tardy reparation by announcing this work for the inauguration of its coming season, on the night of St. Stephen's (December 26), this being its contribution to the Ponchielli commemorations slated during the season for several major Italian houses.

SCORE HAS BAD LIBRETTO

To a certain degree, of course, one can understand the score's neglect because of its unfortunate libretto, another of the innumerable cases in operatic history when composers of talent failed to sense a poetic dud. The biblical tale of the prodigal son, as elaborated by Angelo Zanardini, is a stilted, prolix affair, devoid of dramatic interest or authentic passion—a true product of the prevailing Meyerbeerian fashion.

The anti-climax after Gioconda was too great; Zanardini was no Boito. And yet, certain pompous scenes offering grandiose mass effects (which today seem pachydermic), the exotic Oriental atmosphere, and even certain spiritual situations, highly intrigued Ponchielli's fancy. Far less theatrical than Gioconda, even less rhetorical at points, less rapid and less varied throughout, certainly less happy in the cut of its arias, and without a fourth act even approaching that of Gioconda in musical efficacy, Figliuol Prodigo nevertheless contains some of Ponchielli's finest, most personal music.

One must recall that the struggling bandmaster of Cremona had long caressed the dream of an operatic canvas which should give scope to his aspiration to create a grandiose musical structure of vast proportions and lofty sentiments. In Zanardini's plot, he thought he had found it and on this frame elaborated a score that, for all its defects, ennobles its conventional subject matter and often achieves genuine inspiration.

SERAFIN LIKES OPERA

Serafin is one of the firm believers in Il Figliuol Prodigo; he is convinced that with opportune cuts and arrangements, calculated to attenuate its prolixities, it should still offer broad appeal today. Certainly, it is of great interest to the musician as the score in which the Cremonese composer attained his most strictly personal expression, free from stylistic vacillations, inequalities, imitations and much-reproached banalities.

Both the critic's and the public's judgment today are not substantially different from those of a half-century ago. The salient numbers again appeared to be the broad finale (religious chorus) of Act I, the Oriental color-painting and ballet music of Act II, the magniloquent concertato of Act III (a highly skillful and expressive piece of writing), the prelude to Act IV, the closing duet and triumphant Easter hymn.

Serafin lavished all his zeal and conspicuous talents on this production; he achieved a finished, glowing reading, that wrought the crowds to enthusiasm, despite the fact that the titular tenor (Francesco Merli as the prodigal sower of wild oats) and prima donna (Arangi-Lombardi as Jeftele) lacked much in vocal freshness. Fortunately, the other interpreters (Elena Nicolai as Nefte, Mario Basiola as Amenofi and Tancredi Pasero as the tribal chieftain of Israel) compensated for this shortcoming. An elaborate ballet corps, captained by a brilliant Scala graduate, Teresa Legnani, added much to the spectacle.

It is already known that the acoustics of the Piazza del Comune are excellent; even the broadcasts came through perfectly. Technically and scenically, the mounting came up to the customary high standards for Italy's great outdoor productions. Anita Colombo, former general manager of La Scala, was in charge. Mario Frigerio, as stage director, and Caramba as costumer (both of La Scala) and Scala scene designers collaborated. In the ensuing Gioconda mounting, Beniamino Gigli aroused the usual furore; he had to repeat the Cielo e mar.

RAYMOND HALL.

D'Oyly Carte Cast Plans Opera Here

The D'Oyly Carte Gilbert and Sullivan Company, originally organized in 1877, will make its first appearance in the United States in September at the Martin Beck Theatre, New York. Following the engagement in New York the company plans a brief tour in several Eastern cities. The company here will be under the management of Martin Beck. Sixty-four members of the first-line company and chorus are to be brought to New York late in August and, according to Richard Collet, general manager of the organization, only a few American extras will be needed in any of the productions.

Included in the repertoire to be presented is Cox and Box, which, while not a Gilbert and Sullivan operetta, owes its music to Sir Arthur Sullivan. It has seldom been given here professionally in recent years. Cox and Box is an adaptation by F. C. Burnand, one-time editor of Punch, of the farce by Madison Morton. Other plays in the repertoire will be Ruddigore, The Gondoliers, Trial by Jury, Princess Ida, Yeomen of the Guard, Iolanthe, Pirates of Penzance, H. M. S. Pinafore and The Mikado.

The D'Oyly Carte Company had its origin after the late Richard D'Oyly Carte had brought Gilbert and Sullivan together for their collaboration on Trial by Jury. Two years later Carte formed the company which was to play Gilbert and Sullivan operas. He subsequently built the Savoy Theatre, London, for years the home of operettas by the eminent pair. The present company is directed by Rupert D'Oyly Carte, son of the founder.

The cast, which will visit New York and is expected to begin its engagement on September 3, includes Eileen Moody, Muriel Dickson, Dorothy Gill, Elizabeth Nickell-Lean, Martyn Green, Darrell Fancourt, Sydney Granville, Darek Oldham, John Dean and Leslie Rands.

LOUISE ARNOUX,

diseuse, will return to the Pacific Coast next winter for another series of appearances, including San Francisco and Los Angeles. On the way she is to give costume recitals and lectures in the Middle West, in Colorado and in the South. Later in the season she goes to Canada for the fifth time, appearing mainly in Montreal. Miss Arnoux is adding to her extensive repertoire and will present many folklore novelties.

Milwaukee Open-Air Operetta

MILWAUKEE, WIS.—Outdoor summer light opera was inaugurated here July 11, when the first of four scheduled performances by the local International House chorus was given under the auspices of the city park board in an open air pavilion in Humboldt Park.

The first work presented was Victor Herbert's Fortune Teller. It is estimated 50,000 persons assembled. All seats were occupied by 6 p.m. Thousands gathered on the hillsides before the stage shell, climbed trees, perched on stepladders, to witness the able production by the well-trained amateur group with a large orchestra conducted by Glenn Welty. Under the general direction of Lorna Hooper Warfield, the musicians, singers, dancers and chorus presented a most creditable version of Herbert's opera.

Colorful settings and bright costumes were provided. The dances were especially well done, as were the chorus numbers. The principals, all local singers, sustained their rôles with authority and ease. Outstanding in the cast were James Barr, tenor, Grace Weidner as Musette, Isabel Schmidt, Charlotte Piasecki, John Mueller and Albert Mullinix.

This chorus has been giving like performances in theaters here for three years, but this is their first outdoor experiment. Its success has given impetus to the movement to obtain a larger sum from the city as a subsidy for establishment of a civic opera company to play in a large hall free or for low admission charges. The next opera scheduled was The Gondoliers, July 25.

J. E. McC.

Coenraad V. Bos Sails

Coenraad V. Bos, coach and accompanist, sailed for Europe on July 25 by the SS. New York, following an active season in this country. Mr. Bos will return to America late in November to fulfill further engagements here.

VERA DE VILLIERS

Scores Fresh Success in Vienna

"In her interpretation of Schubert Vera de Villiers' sympathetic feeling and sure appreciation of style could be clearly seen in her expressive renderings, thanks to her well-trained voice with its mellow notes in the middle register. Vera de Villiers, who left an excellent impression behind her when she was here in the winter at a performance of the Philharmonic, received enthusiastic applause on this occasion as well."

Österr-Abendzig—Vienna

Photo by Fayer, Vienna

"Vera de Villiers' contralto voice has power, depth and timbre; she knows how to use it and she sings with taste and understanding; a professor of singing of the rarest sensibility would himself approve the whole performance. Vera de Villiers has made herself completely mistress of lyrics like those of Joseph Marx; she gave them an extremely sensitive, earnest and delightful interpretation. She may congratulate herself that in them she gave her audience a feast such as one expects from a concert during the Festival Week."

Die Stunde—Vienna

"Mme. de Villiers has often given proof that she takes the practice of her art very seriously, and her singing always leaves an impression of unusual nobility, a mirror of her attractive and charming personality. The taste with which she selects her program is also evidence of the highest culture. This time she only chose two musicians to interpret, but they are at the head of all song-writers—the master, Franz Schubert, and his worthy disciple, Joseph Marx. . . . Combined with her mastery of German, the singer's execution reached a rare pitch of vocal ability which was a revelation to her large audience and gave rise to loud applause."

Neues Wiener Journal—Vienna

"We have already heard and learned to appreciate this singer in Vienna in the company of Felix Weingartner and the Philharmonic. But it was not until now, with the aid of a program that called for the exercise of high artistic powers, that this artiste found an opportunity of displaying her considerable talents, her mezzo-soprano capable of rising to dramatic heights, her excellent delivery adapting itself with ease to registering varying emotions. Vera de Villiers, took two groups of Schubert's songs to show her emotional range and the flexibility of her voice, these enabling her to reproduce the deep pathos of the 'Allmacht', the depth of feeling of the 'Auflösung' and the 'Litanei' with the same success as the gracefulness of the 'Liebesbotschaft' and the soaring romanticism of the 'Nähe des Geliebten' . . . . Then Joseph Marx took his place to accompany a fine selection of his world-appreciated songs . . . the tumultuous applause from the large audience was as widespread as it had been after the first half of the program."

Volkszeitung—Vienna

Management L. G. SHARPE, 25 Haymarket, London, S.W.1.

Prague Has Novel Variations On the Perennial Aida Theme

Turnau's Interesting Restaging of Verdi's Opera—Boris Godounoff and Turandot Premiered by German Theatre—Clemens Krauss and Bruno Walter Conduct Concerts

PRAGUE.—Josef Turnau, a native of Czechoslovakia and until recently general manager of the Frankfort Opera, has been engaged as guest producer to the Czech National Theatre. His new Aida was remarkable in every respect, because his directions differed essentially from the usual routine. In other words Turnau had approached the many problems of this opera from a new angle, and the result was astonishing.

The characteristics of his renovation were simplicity in scenery and action, symbolic explanation by means of lighting and perspicuity of scenic event. The costumes of groups belonging together were variegated, so that the spectator immediately knew where to place every entering singer. The King, Ramfis and the priests wear silver gowns, while the Ethiopians—Aida, Amonasro and the prisoners—have russet habits, symbolizing their passion and untamed character. Thus they are contrasted effectually with the Egyptians' piety.

For good reasons Amneris was not placed in this priestly sphere, which she curses afterwards. Ordinarily she affects the dark red head-dress and simple robes of a page, but in the Triumphal Procession she assumes a head-dress à la Nofretete and a blue train. Thus she demonstrates her love to Radames, who prefers the blue color. Her women, too, have blue sashes, the warriors naturally blue aprons, blue shields and spears with silver points.

Scenographer Gottlieb was content with some curtains, stairs, columns and properties, all of which took their characteristic colors by means of lighting. Other scenic reforms include the horizontal division of the stage in Act IV by which it is possible to show the judges' session and Radames' condemnation.

The cast was vocally first-rate. A Mohammedan guest, Bahrija Nuri Hadschitsch from the Belgrade State Opera, played the title rôle. Attractive in appearance, she distinguished herself by impulsive acting and a well-schooled vocal organ. The Russian tenor Robert Tullmann, who sang Radames, has a troublesome high register but sang the Romanza's final note with the right pianissimo. The other principals were sweet-voiced Marta Krasova as Amneris, Stanislav Muz, a sonorous-voiced Amonasro and Kiri Huml, a dark-timbred Ramfis. In the ballet, trained by Jelizaveta Nikolska, Zdenka Zabylova surprised the audience with a fascinating sword dance instead of the usual Moorish one. Enthusiastic plaudits and a sold-out house were the reward of this festive reproduction under the leadership of Milan Zuna.

A further curtailment of the state subsidy has precipitated a financial crisis in Prague's German Theatre. Nobody can foretell its end, but first of all it is necessary to get new opera-goers by means of a better performance. Late, but not yet too late! And this explains the success of the two last premières of the season. One of them, Boris Godounoff, has already been repeated eleven times. That is almost a sensation in Prague, where there is usually no public after the third or fourth repetition.

BORIS SCORES A TRIUMPH

Boris Godounoff is without any doubt the most important work of Moussorgsky and the culmination of Russian opera. The German Theatre produced this opera in Rimsky-Korsakoff's much debated arrangement. This ought no longer to be permitted in our time, since we now understand the intentions. Nevertheless we must not forget that Rimsky rescued this wonderful work from oblivion.

The opera's principal character is not Czar Boris, but the Russian people. Therefore Renato Mordo's stage-direction devoted particular care to the crowd scenes, and the effect was in the wild and disorderly doings of the "revolution" act. Theodor Scheidl sang the title rôle, a performer of high order. Rose Pauly gave a histrionically excellent Marina, Irene Eisinger had the exquisite childlike charm for the Tsarevitch, Traute Rohne sang the Daughter's mournful song with beauty of tone, while Marieluise Schilp lent her full contralto to the Tavern-woman. Edward Bender was a suave-toned Pimen, Hans Erwin Hey scored as the drunken Warlaam, but Adolf Fischer was not able to make the revolutionary Dimitri convincing.

Georg Széll held the baton with great authority and proved himself an expert of this musical style. Pirchan's colorful costumes and settings were especially admirable in the Coronation Scene. As a new scenic effect he put the monk's cell and the ale-house into a wintry forest. The large audience was obviously impressed.

A BRILLIANT TURANDOT

Puccini's last work, Turandot, was the other novelty of the German Theatre with Rose Pauly in the title rôle. Imperial in attitude, she showed a phenomenal vocal technic and deep understanding. Traute Rohne sang the slave Liu dramatically rather than lyrically. The rest were fair to middling. Georg Széll directed his men with an enthusiasm that made the score shine with a fresh radiance. Pirchan's decorations and Mordo's stage management were calculated to satisfy the most critical spectator. It is impossible to imagine greater scenic effects than those produced by these means. No wonder that the applause knew no bounds.

For the benefit of the Prague Society for German Holiday Camps, Clemens Krauss conducted a concert with the Czech Philharmonic and the German Theatre's orchestra. The varied program drew a large crowd to the huge Variété Theatre. In a program ranging from Wagner to Strauss and Smetana to Tschaikowsky, Krauss scored a rousing and well-deserved success in which the aesthetic economy of his baton movements and his elegance of interpretation played an important part.

THE "NEW" BRUNO WALTER

An event of first importance was the coming of Bruno Walter to conduct the Czech Philharmonic orchestra. It is of great interest to watch Walter at the *Pult* because he has changed his baton technic. He now uses a left erect arm with scarcely movable hand or a closed fist for the various dynamics. The body is always maintained in a rigid posture. These exterior signs are the reflection of a person mentally changed, and this was amply demonstrated by his interpretations. The highlight of the concert was the last movement of Mahler's first symphony, rising through emotional fervor to hymnic splendor. The public filling every seat fêted Walter, a favorite guest, enthusiastically.

GERTH-WOLFGANG BARUCH.

STEWART WILLE,

pianist, coach and accompanist of Lawrence Tibbett. Mr. Wille remained in New York for some coaching until the last of June. He is now in the country for a month's vacation before entering upon another arduous session of rehearsing and research for programs for the coming tours with Mr. Tibbett. The two begin their concert season the first week of October, and their itineraries take them across the country, ending in the Northwest in the spring. (Photo by Maurice Seymour.)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

MANAGEMENT
Evans and Salter
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Division Columbia Concerts Corporation of Columbia Broadcasting System

Berlin Hears Bloch's Sacred Service

Sporadic Summer Concerts—A New Crop of Composers

BERLIN.—Ernest Bloch's Sacred Service was given at the New Berlin Synagogue on June 25 under the direction of Alexander Weinbaum for the first time in Germany. Hermann Schey, baritone, was the soloist, and the choral and orchestral portions of the work were played by Jewish amateur organizations. Bloch's beautiful score was excellently interpreted and made a deep impression. It was preceded by a Friday Evening Liturgy for cantor, chorus and organ by Heinrich Schalit.

In the Marble Palace on the shores of the lake at Potsdam, where the fortunate students of the German Institute for Foreigners receive instruction—and get their recreation in the royal park in which the palace stands—a concert was given on June 19 by Edwin Fischer and Wilhelm Kempff, pianists, who played solo pieces and duets—Bach, Beethoven, Schubert and Brahms—and Paul Lohmann, who rounded off the afternoon by singing two groups of songs.

Paul Hindemith and Paul Juon, representatives of the younger and older generations of composers, presented a number of their pupils at the Berlin Hochschule für Musik on June 11. The names: Paul Lamartine-Yates, Kakuzo Shimofusa, Remi Gassmann, Rolf Ehrenreich and Helmut Spittler. String quartets, pieces for clarinet and piano, songs and a trio for flute, oboe and clarinet, showed various degrees of technical facility, the teacher's influence, intelligence, and urge to be practical. This urge was most evident in the compositions of the Jap, Shimofusa. The other music was tremendously modern—music of the future, perhaps.

WETZ COMPOSITIONS HEARD

A broadcast was made from Breslau of compositions by Richard Wetz, who, since 1906 has been a teacher of composition and musical history in the conservatories of Erfurt and Weimar. His works for orchestra and chorus, and a group of songs, made a pleasant if not deep impression. Germany is overcrowded with composers of this sort, who may be described as "almost but not quite." This concert was chiefly notable, and was given a certain distinction, by reason of the fact that the songs were sung by Auguste Maria Beutner.

FRANK PATTERSON.

Milstein's Engagements Begin in September

Nathan Milstein's 1934-35 season will begin with two concerts late in September in Copenhagen. From Denmark he goes to Sweden for the first time, to play with the Konzertverein of Stockholm and to give two recitals. He then travels to Oslo, where he is engaged as soloist with orchestra under Issay Dobrowen and for a recital. His next date is in Paris with the Orchestre Colonne.

The end of October will find the young Russian violinist in Holland for two appearances with the Residentie Orchestra of The Hague; one with the Concertgebouw Orchestra under Mengelberg, and a number of recitals. November dates include two concerts in Budapest, with orchestra and in recital, a concert in Vienna, two appearances in Prague, with orchestra and in recital, an orchestral appearance in Warsaw, a recital in Bucharest, and a recital at the Théâtre des Champs-Elysées, Paris. He then plays in Switzerland where he has been reëngaged as soloist with orchestra at Zürich, Berne, and Winterthur, and where he will give a recital in Zürich. Orchestral appearances at Brussels and Liège, Belgium, follow. In December, Milstein goes to Athens for an orchestral appearance and two recitals and then to Egypt and Palestine for six recitals.

On July 4 and 6 he played in Scheveningen, and on July 8 at Vichy. After this he will rest until his fall season begins. He was offered a tour in Java during July and August but refused in favor of a vacation and to work on next year's programs. He plans to divide his holiday between the Dolomites and the French Riviera.

Mr. Milstein's sixth consecutive American tour opens in Providence, R. I., on January 8.

Extensive American Season for Lotte Lehmann

Lotte Lehmann, who made her début at the Metropolitan Opera last season, will have a longer and more extended tour all over the country in 1934-35. Her plans include performances at the San Francisco Opera during the month of November, and concert recitals at Wellesley, Wash., Princeton, Kansas City (with the Kansas City Philharmonic Orchestra), Ann Arbor, St. Louis, Detroit (with the Detroit Symphony Orchestra), Saginaw, Mich., New York City (in the Town Hall Endowment Series), Philadelphia (with the Philadelphia Orchestra under Stokowski), Chicago, Indianapolis, Pittsburgh and Scranton.

Mme. Lehmann is at present singing at the Staatsoper in Vienna and later in the summer she will take part in the Salzburg Musical Festival where, besides operatic performances, she will be a soloist in a concert under the direction of Arturo Toscanini.

Von Unschuld Graduation Exercises

The Von Unschuld University of Music of Washington, D. C., celebrated its thirtieth anniversary on April 16 at the New Willard Hotel. Among those graduating who were heard were: Virginia Lee Coffman, Katherine Mahon, Adele Meriam, Laurette Martin, Innis Skinner, Elsie Schulze, Nelson Hart, Elizabeth Cates, Vivianne Shinn, Victor Johnson and Elwood Backenstoss.

In the piano artist course a degree of Bachelor of Music was conferred upon Mr. Backenstoss and in the teacher's training course, upon Miss Coffman.

An address to the graduates was made by Mrs. Harold L. Ickes, wife of the Secretary of the Interior, who said among other things: "I have heard many recitals of many schools in the country, but not one so satisfying in every point as this and I am proud to know that such an earnest institution is in the Capital of our country."

At the conclusion of the program Mme. Von Unschuld played by request The Wanderer (Schubert-Liszt) and Hungarian Rhapsody of Liszt.

The piano performers were pupils of Mme. Von Unschuld; violin, of Prof. J. C. Van Hulsteyn; vocal, Prof. Myron Whitney, and the theoretical instructions of the graduates was given by Prof. Conrad Bernier and Prof. Siegfried Scharbau. Miss E. Cates was the accompanist.

Muzio to Sing in Refice Opera During Buenos Aires Congress

BUENOS AIRES.—During the celebration of the International Eucharistic Congress, which is to take place in this city in October, the sacred melodrama Cecilia by Refice will have its première at the Colon. Claudia Muzio will assume the title rôle, a part in which she was heard in Rome a few months ago.

More than a million pilgrims are expected during that time, and the Colon will participate, in this way, in the imposing ceremonies which are to be celebrated in Buenos Aires. The Passion by St. Matthew by Bach will also be performed under the direction of Fritz Busch.

J. M. W.

Muriel Brunskill for Australia

Muriel Brunskill, English contralto, heard here several years ago at the Cincinnati (O.) Festival, with the Chicago Symphony Orchestra, in a New York recital, and other appearances, left at the end of July for a nine months' stay in Australia to sing operatic performances in connection with the Melbourne centenary celebrations. She will spend three months in Melbourne, three months in Sydney and three months in New Zealand.

It is possible that when Mme. Brunskill finishes her Australian tour, she will return to England by way of this country.

2,803 Musical Performances Mark Past Season in Paris

Events Include Many Works Receiving Premiere—Eminent Artists and Ensemble Groups Represent All Nationalities

PARIS.—Whereas New York, the American metropolis of art and refinement, is bemoaning an appreciable decline in its musical activities, Paris boasts an increase. The New York season, roughly from October 1, 1933, to June 1, 1934, showed a total of 877 performances of opera and concerts, as against 1,105 for the 1932-1933 season—in other words, a falling off of 228 performances. The Paris season, roughly from October 1, 1933, to July 1, 1934, discloses a total of 2,803 performances, as against 2,328 for the 1932-1933 season—that is, an increase of 475 performances. It is thus seen that, quantitatively at least, *la ville lumiere* leads the world. Paris exceeding New York by 1,926 performances. A mere bagatelle, and what a relief it would be if people would stop informing one that Paris has no music.

STATISTICS INCLUDE ONLY PROFESSIONAL EVENTS

The figures which shall follow, concern musical performances offered the paying public (in Paris, not a numerous congregation) during the period specified above. The compilor of these statistics does not claim that they are infallible down to the last count, but it is evident that they can provide any one interested in the subject with an idea of Parisian musical taste and requirements. In statistics, as in everything else, it is necessary to establish limits, and this report is based exclusively on professional events, or as already stated, performances for which the public was invited to buy tickets.

TYPE OF PERFORMANCE	1932-1933	1933-1934
Operas, operettas, ballets	942	1,460
Symphony orchestra concerts	361	317
Piano recitals	121	165
Song recitals	77	69
Violin recitals	29	21
Violoncello, harp, organ recitals	20	20
Chamber music concerts	31	110
Choral concerts	22	41
Joint recitals, dance, miscellaneous	725	600
Totals	2,328	2,803

The item "Operas, operettas, ballets," includes the Paris Grand Opera, Opera-Comique, Gaité-Lyrique, Trianon-Lyrique, Theatre de la Porte Saint-Martin, Russian Opera (Chatelet), Russian Ballets of Monte Carlo, Nijinska Ballets, Argentinita Spanish Ballets, Ida Rubinstein Ballets, and opera at the Trocadero. The "Joint recitals, dance, miscellaneous" item is self-explanatory. "Symphony orchestra concerts" include the Colonne, Conservatory, Lamoureux, Pasdeloup, Poulet, Siohan, Straram, Paris Symphony, Ecole Normale, Berlin Philharmonic, Vienna Philharmonic, Amis des Artistes, Société des Etudes Mozartiennes, Poste Parisien, Dubruille, Journal, Evrard Orchestre Feminin, Fêtes du Peuple, P. L. M., Electro-Humain, A. S. A., Art Negre, Jack Hylton and Calloway orchestras.

WORLD PREMIERES

Despite monetary hardships, the Paris orchestras and operas made brave efforts for new music. During the 1932-1933 season, forty-four operatic, ballet, and symphonic works were given their world creation, or performances in Paris for the first time in France or Europe. According to programs published in the official concert guides, the 1933-1934 total is ninety-five. The list comprises:

Colonne Orchestra: Nocturne et Serenade, by H. Woollett; Concertino, for viola and orchestra, by E. Bozza; Ballades du Frere Panuce, by Yv. Desportes; En decembre, Iriten, l'Homme de Bidarrai, A la Corrida, by Laparra; Au Pays, La Berceuse du Marin, La Mauvaise Priere, by Louis Aubert; Le Cercle des Heures, by Gustave Samazeuilh; Serenade Champetre, by Guy Ropartz; L'Ecuyere au Cerceau, by Larmanjat; Ajax, by Henri Tomasi; Poeme, by J. Janin; Giration, by Pierné, Confession, Nocturne, by Marcelin.

Conservatory Orchestra: Concerto, for flute and orchestra, by Jacques Ibert.

Lamoureux Orchestra: La Bonne chanson, of Fauré, orchestrated by Le Boucher; Partita, by Petrassi; La Mort de Demosthene, by Ch. Pons; Le Delire de la Foret, by Durant-Farge; Prelude dramatique et Divertissement, by J. E. Barat; Les Trois Pantins de bois, by M. Levy; Concerto, for piano and orchestra, by G. Dandelot; Jeux d'enfants, by C. von Frankenstein; Poeme romantique, by J. Mazellier; John Shag, by E. Vellones; Offrande lyrique, by E. Bozza, Jeunesse, by P. O. Ferroud; Le Chant de Mistral, by Fr. Casadesus; Legende, by A. Kunc; Marine, by Bonneville; Suite francaise, by M. Jaubert; Cinq chants laotiens, by Tomasi; Concerto di Camera, by Juan Manen; Parade, by A. Chasins, Idylle funambulesque, by R. Planel.

Pasdeloup Orchestra: Concerto Ballata, by Glazounoff; Mouvement symphonique, No. 3, by Honegger; Melodies, by Marius Casadesus; Intermezzi Goldoniani, by Bossi; Dernieres Nurseries, by Inghelbrecht; Tombeau, by Duperier; Melodies, by R. Loucher; Fantaisie concertante, for piano and orchestra, by Pierre Maillard; Chanson du Monsieur Bleu, by M. Rosenthal; L'Ombre et la Lumiere, by C. P. Simon; Tam-tam, by Tomasi; Deux Chants Lyriques anciens espagnols, by Joaquin Nin; Canciones Playeras, by Oscar Espla; Amour et Grammaire, by E. Passani; Concert, for piano and orchestra, by Jacques Dupont.

Poulet Orchestra: Les Pecheurs Catalans, by Boher; Dans le jardin, for orchestra, soprano, and chorus, by Grovelez; La Nuit ensorcelée, by Chopin-Aubert; Les Larmes de l'Ours, by Vaubourgoin; Third Symphony, by M. Labey; Cardelis, by Leo Manuel; Trois Melodies, by P. Challine; Concerto de chambre, by J. Vuillermoz.

Paris Symphony Orchestra: Deux Danses, by J. Leleu; Le Mandarin merveilleux, by Bela Bartok; Silbersée, by Kurt Weill; Pasacaille, by Bach-Respighi; Cinq Poemes de Toulet, by P. O. Ferroud; Suite francaise, by Bach-Honegger; Songes, by Milhaud; Symphony, by Marcel Delannoy; Poeme, by H. Barraud; Second Suite, by Albert Roussel; Concerto, with string trio, by Casella; Symphony with Hymn, by D. Lazarus; Symphonie concertante, for piano and orchestra, by Szymanowski; La Joie de vivre, by Harsanyi; Concerto, for two pianos, voice, and orchestra, by Germaine Tailleferre.

A. S. A. Orchestra; Ophelie, by Challin.

Paris Opera: Vercingetorix, by Canteloube; Rosalinde, ballet, by Hirschmann; Perkain, by J. Poueigh; La Princesse Lointaine, by Witkowski; Rolande et le mauvais garcon, by Rabaud.

Opera-Comique: Idylle funambulesque, by Planel; Printemps fleuri, by Tschaikowsky; Tout-Ank-Amon, by Perez; Marie l'Egyptienne, by Respighi.

Ida Rubinstein Ballets: Diane de Poitiers, by Ibert; Persephone, by Strawinsky; Semiramis, by Honegger.

Nijinska Ballets: Hamlet, by Nijinska.

FESTIVALS

A feature of a Paris musical season is the type of concert which the French call "Festival," that is, a program devoted to works of one composer. The past season 208 festivals were given, as against 157 the preceding season. The 1933-1934 list is: Beethoven (45 festivals); Chopin (38); Bach (25); Wagner (15); Schumann (14); Fauré (16); Mozart (6); Berlioz (4); Debussy (3); Franck (3); Liszt (3); Schubert (3); Couperin, Joaquin Nin, Rameau, Widor, Sigismond Singer (2 each); and one each; ç B. Couat, Marc Delmas, Duparc, Fittelberg, Gaillard, German, Golestan, Haydn, Honegger, A. Jeanneret, Laparra, Lecocq, Lully, Armand Merck, A. H. Meyer, Leo Nonorgues, Ponce, Ravel, Ch. René, Rossini, A. Sauvrezis, Scarlatti, Scriabin, Johann Strauss, Tomasi, Tournemire, Tschaikowsky and Mme. Nageotte-Wilbonchewitch.

THOSE HEARD

It goes without saying that a vast number of artists was heard in Paris during the past season. It may be interesting to name some of them, and I shall choose at random, and not even go to the trouble to list them alphabetically.

Orchestra conductors: Furtwangler, Alfred Casella, Albert Wolff, Molinari, Rhené-Baton, Lert, Cooper, Ruhlmann, Bruno Walter, Toscanini, Mitropoulos, Cortot, Nadia Boulanger, Siohan, Jane Evrard, Weingartner, Arbos, Hasselmans, Glazounow, Honegger, Widor, Ravel, Coppola, Carmen Studer, Johann Strauss, van Raalte, Paul Paray, Reynaldo Hahn, Monteux, Sydney Beer, Defauw, Rabaud, Halffter, Harsanyi, Gaubert and Albert Doyen.

Among the great crowd of orchestra soloists were: Pasdeloup Orchestra: Thibaud, Jacques Bronstein, Magda Tagliaferro, Uninsky, Marjorie Lawrence, Francois Lang, Maria Cid, Janine Weill, Ruth Slenczynski, Georges Thill, Maurice Eisenberg, Josef Hofmann, Eidé Norena, Melchior, Backhaus Rock Ferris.

Paris Symphony Orchestra: Serge Lifar, Paul Wittgenstein, Elisabeth Schumann, Marguerite Roesgen-Champion, Adolph Busch, Horowitz, Lily Krauss, Casella Trio, Rosenthal, Francescatti, Harriet Cohen, Carol Szymanowski, Lotte Schoene, Ninon Vallin, Germaine Tailleferre, Francois Lang.

Straram Orchestra: Horowitz.

Poste Parisien Orchestra: Lotte Schoene, Melchior.

Poulet Orchestra: Pasquier Trio, Smeterlin, Gil Marchex, Maria Kurenko, Leon Kartun, Orloff, Franz, Emma Boynet, Mazzacurati, Eisenberg, Landowska, Carlton Gauld, Dupré.

Colonne Orchestra: Gerard Hekking, Szigeti, Milstein, Brailowsky, Emile Sauer, Melchior, Carlton Gauld, Kulenkampff, Erica Morini, Poulenc, Etienne Pasquier, Yvonne Gall, Borowsky, Lola Bobesco, Prokofieff, Prihoda.

Lamoureux Orchestra: Orloff, Elisabeth Schumann, Barer, Jacqueline Salomons, Juan Manen, Paul Loyonnet, Marcel Ciampi, Feuermann, Norena, Josef Hofmann, Yvonne Astruc, Lotte Lehmann.

Conservatory Orchestra: Cassado, Suzanne Balguerie, Aline van Barentzen, Szigeti, Marcel Moyse, Dupré.

Siohan Orchestra: Emile Sauer, Stravinsky, Robert Casadesus, Thibaud, Francescatti.

Dancers: Argentina, Teresina, Manuela del Rio, Toshi Komori, Nora Luna, Sonia Nivinska, Bella Reine, Kaissa Robba, Doryta Brown, Helba Huara, Angelita Velez, Uday Shankar, Mila Cirul, Barbakoff, Nyota Inyoka.

Harpists: Marcel Grandjany, Mme. Vermillat.

Pianists: Barer, Gieseking, Rummel, Orloff, Cortot, Uninsky, Brailowsky, Serkin, Nat, Harriet Cohen, Horowitz, Kitain, Achron, Kilenyi, Backhaus, Barsukoff, Sarkissoff, Rosenthal, Nin Culmell, Schnabel, Webster, Borowsky, Rachmaninoff, Landowska, Robert Casadesus, Bronstein.

Violinists: Ruth Posselt, Milstein, Menuhin, Kitain, Morini, Heifetz, Bobesco, Kreisler.

Singers: Tauber, Marchesi, d'Alvarez, Lotte Lehmann, Layton and Johnson, Yvonne Gall, Yvette Guilbert, Surya Sena, Kurenko, Plantada, Alice Tully, Tarasova, Kiepura, Lily Pons, Vera Janacopulos, Mary McCormic, Malnory-Marseillac, Adelaide Eakin, Claire Alcée.

Cellists: Eisenberg, Reculard, Piatigorsky.

Organists: Tournemire, Fleury, Dupré.

Chamber Music Organizations: Budapest Quartet, Calvet Quartet, Kolisch Quartet, Krettly Quartet, Pasquier Trio, Lener Quartet.

IRVING SCHWERKÉ.

New England Cities Complete Community Concerts Campaigns

Ward French, general manager of the Community Concerts Service, announces that within the past fortnight a number of New England cities with Community Concert Courses have completed campaigns for next season and have planned their musical programs accordingly. Providence, R. I., has booked Lawrence Tibbett, the Cleveland Orchestra with Gregor Piatigorsky as soloist, Rosa Ponselle, Nathan Milstein and Ethel Bartlett and Rae Robertson. North Adams, Mass., has chosen Carola Goya in a pro-String Quartet, and the young American

CLAUDIO FRIGERIO
is singing leading baritone rôles in the Lewisohn Stadium and Philadelphia Robin Hood Dell opera performances this summer. Mr. Frigerio will sail soon for Italy with his bride, the former Dorothy Chapman, coloratura soprano, for a short vacation.

baritone, Wilbur Evans. Stamford, Conn., which is operating this season for the first time under the Community Concert plan, has engaged Lawrence Tibbett, Robert Goldsand, and Barrère-Salzedo-Britt in a program for flute, harp and cello. Concord, N. H., has chosen the Canadian soprano Jeanne Dusseau, Frederick Jagel, and the London String Quartet. Springfield, Mass., whose Community Concerts unit is now under the Junior League of that city, more than doubled the number of its members and now has a Community audience of over 2,149. It has planned three concerts with Yehudi Menuhin, Bauer and Gabrilowitsch in a two-piano recital, and gram of Spanish dances, the Hart House Lily Pons.

Mme. Clay-Küzdö Forms Classes

Bessie Clay-Küzdö has formed summer classes in part singing, solfège, sight reading and individual as well as ensemble voice training. The classes are held at her New York studio, and pupils, both beginners and advanced students, may enter at any time. Auditions are free, and the fee for tuition is nominal.

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New and Interesting Classes to be announced

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Colon Opera Season Brings Brilliant Performances Including Restorations

Gluck's Alcestes Sung for First Time in Buenos Aires under Baton of Panizza, with Stage Production by Wallerstein—Pons Hailed as Lucia, Muzio as Loreley and Manon Lescaut—Schipa Wins Ovations in L'Elisir d'Amore

BUENOS AIRES.—Gluck's beautiful opera Alcestes was offered for the first time in Buenos Aires on June 21. It was a brilliant success. The Colon management has been highly praised for the outstanding excellence of the performance.

It is amazing to think that such a work as Alcestes could have been written 171 years ago. It is magnificently built. Gluck's music follows admirably Calzabigi's libretto, which is conceived after a Greek legend popular in that epoch.

The overture and the first act have beautiful pages. Alcestes sings a lovely aria of the most noble emotional quality. The chorus also has eloquent accents of pathetic beauty. Their climax at the arresting end of this scene reminds one of the polyphonic works of Palestrina.

The second act contains several passages of the purest classicism. There is a delicate ballet with the music sung by the chorus. Later action takes place in the infernal regions, which are well characterized in music rich in color and melodic fascination. The scene changes for a happy ending, and here the composer pays his tribute to the grand opera of the epoch, introducing a large ballet in the last scene.

This performance was admirably given at the Colon. Hector Panizza as conductor achieved his greatest success so far this season. Always following in admirable manner the melodic line of the music, he was an authoritative and musicianly leader of the highest order.

Lothar Wallerstein, who was in charge of the stage direction, is worthy of the highest praise for his impressive presentation. The whole effect was wonderful, the chorus arranged always in artistic groups well adapted to the classic character of the work. The end of the second act was notable, with the suggestive massed picture appearing in the darkness from the infernal regions.

The scenery was realized by Hector Basaldua, after *maquettes* specially brought from Europe. There were pictures of imposing beauty with lovely light effects. The settings as a whole had the solid and monumental look which the Greek buildings are supposed to have possessed.

The cast included Marcelle Bunlet, René Maison and Felipe Romito in the leading röles. Mme. Bunlet was a fine Alcestes. Her dramatic portrayal of the part deeply impressed the audience and earned her an ovation after the Temple scene. Vocally she sang with the musicianship and keen understanding which she had already exhibited in her outstanding impersonation of Ariane. Mr. Maison, who was making his début in Buenos Aires, was successful as Admeto. His vigorous voice and colorful singing were much admired, his highly emotional acting being greeted by warm applause. Mr. Romito as the High Priest gave a striking delineation of his röle. Especial mention must be made of the ballet corps, which scored a success under the direction of Boris Romanoff. Mlles. Dora del Grande, Lida Martinoli, Maria Ruanova, and Leticia de la Vega, who danced as soloists, received enthusiastic approbation from the audience for their brilliant performance.

The Colon management offered a performance of Catalani's Loreley with Claudia Muzio in the title röle. It was in this work that the prima donna made her first appearance in Buenos Aires in 1919. Then she was completely unknown to the Argentine audiences; but as soon as her exquisite voice and charming personality were appreciated, she became a favorite of the Colon public.

MUZIO ACCLAIMED

Year after year, Mme. Muzio has made periodic appearances in this city, where she has many admirers, and she has been heard frequently in this röle, which she sings beautifully. Nowadays, her impersonation of the blonde siren is outstanding, and she was once more enthusiastically applauded.

The cast was completed by Pedro Mirassou, Sara Menkes, Carlo Tagliabue, with special mention of the splendid performance of Giacomo Vaghi as the Magrave. The ballet corps of the theatre, under the direction of Boris Romanoff, gave a good account of itself. Franco Paolantonio conducted.

The next day Ariane et Barbe-Bleue was offered for the last time this season with special success for Mme. Marcelle Bunlet, who gave a magnificent performance of the leading röle under the accomplished baton of Hector Panizza. Subsequently a repetition of Loreley was offered, and Falstaff had another brilliant performance on Sunday afternoon.

WARM WELCOME FOR PONS

Lily Pons made her seasonal début as Lucia on June 14. The Colon Theatre was completely sold out, and an enormous crowd packed the vast auditorium, which had the magnificent aspect of the greatest of gala nights. Mme. Pons' impersonation of the unhappy bride of Lammermoor is familiar to the Colon audience. She presented a beautiful picture to the eye and sang with lovely voice, admirably pure in the higher register and velvety and artistically projected in the lyrical moments, a factor unusual in coloratura sopranos.

Koloman Von Pataky as Edgardo achieved his biggest success in the current season. He shared honors with Mme. Pons. Giacomo Vaghi was excellent as Raymond. Carlo Tagliabue gave a good delineation of Henry Ashton. Franco Paolantonio conducted.

MUZIO HAILED IN MANON LESCAUT

Manon Lescaut has been restaged at the Colon, after several years' absence. Puccini's art is always much appreciated here for its sincerity and rich inspiration, and his outstanding qualities are fully displayed in this work, which was one of the earliest by the popular Italian composer.

The current performance had an exceptionally good protagonist in Claudia Muzio, whose magnificent acting and singing stirred the audience. Visually, she was a beautiful Manon of remarkable elegance, and in the tragic end her intense dramatic interpretation completely impressed the auditorium. She was in glorious voice. Her singing of In quelle trine morbide in the second act was received with an ovation which stopped the performance.

René Maison as Des Grieux had ample chance to display his powerful high register. His histrionic qualities and distinguished personality blended well with those of the charming protagonist. Carlo Tagliabue and Salvatore Baccaloni were effective as Lescaut and Geronte. Paolantonio conducted with vigor and authority.

SCHIPA TRIUMPHS IN L'ELISIR

Subsequently Elisir d'Amore was offered for the seasonal début of Tito Schipa. Donizetti's opera buffa was presented with the same singers which were selected at La Scala two years ago for the Centenary Commemoration of this work—Schipa, Isabel Marengo and Salvatore Baccaloni.

Schipa sang with the beauty of tone and artistic musicality which all his admirers were impatiently awaiting. His lyric expression and polished mezza voce earned him long ovations.

Mme. Marengo appeared once more as Adina, a rôle which she has performed with outstanding success in the leading Italian theatres. Her voice of beautiful quality encompasses without effort the coloratura passages of the score, singing them with the brillaincy and warmth of the lyric soprano voice. Baccaloni was admirable as Dulcamara, and Maria Malberti gave a commendable account of herself as Gianetta. Eugenio dell 'Argine took at short notice the rôle of Belcore, due to Diamiani's indisposition. Hector Panizza gave a brilliant version of this work which was presented with the colorful decorations which Alfredo Guttero, an artist recently deceased, painted for the theatre in 1931.

On June 22 Falstaff was given with the same cast previously heard including Editha Fleischer, Isabel Marengo, Angelica Cravcenko, with Salvatore Baccaloni in the title rôle. Loreley was offered as a Sunday matinee on June 24, with special success for Claudia Muzio. On the following Tuesday afternoon Lily Pons once more received ovations in Lucia, astonishing the audience with her dazzling coloratura and lovely tones in all the registers. Koloman von Pataky was also in beautiful voice as Edgardo.

Other performances scheduled are Respighi's La Fiamma (première in this city) with Muzio, Fleischer, Alice Mertens, Pedro Mirassou, Carlo Tagliabue under the direction of the composer; Il Barbiere di Siviglia with Pons, Schipa, Damiani, Vaghi and Baccaloni under the baton of Panizza; and Cosi fan tutte (Mozart) with Marengo, Fleischer, Damiani, and Von Pataky, with Fritz Busch as conductor.

HEIFETZ AND ELMAN SCORE IN CONCERTS

Jascha Heifetz is scoring an outstanding success at the Cervantes Theatre. A detailed account of his concerts will appear in an early issue of the Musical Courier.

Wilhelm Kempff, German pianist, had an ovation at the Odeon in his first concert here recently.

Mischa Elman is appearing at the Colon in a concert, which will also be reviewed later.

La Argentina announces a visit in August. She will dance at the Cervantes. Amelita Galli-Curci also is coming here that month.

JORGE M. WHITE

KIRK RIDGE,

professor of piano at the College of Fine Arts, Syracuse (N. Y.) University, has concluded an active season of teaching as well as his 1933-34 concert schedule, and is spending a holiday on Lake Erie, near Lucas.

La Forge-Berúmen Concert Presents Bori

DARIEN, CONN.—The annual benefit concert given here under the direction of the La Forge-Berúmen Studios was heard on June 28 and presented Lucrezia Bori, soprano of the Metropolitan Opera Company. Miss Bori sang two groups, and from first to last the audience sat entranced with the voice and art of this superb artist. Thunderous applause followed every song, several of which she was obliged to repeat. Frank La Forge, composer-pianist, was at the piano and completed a notable ensemble.

The first part of the program was given by artist-pupils from the La Forge-Berúmen Studios. Elizabeth Andres, contralto, and Harrington van Hoesen, baritone, opened the program with a duet from La Favorita. The fine work of these singers immediately won the appreciation of the large audience. Miss Andres next sang with beauty of tone and depth of feeling a group of Lieder. Following this Mr. van Hoesen sang songs in English revealing a mellow and colorful voice. Then followed two piano numbers by Mary Frances and Ernesto Berúmen. The playing of these sterling artists was of high caliber throughout. Their tone is identical and their feeling for musical content in exact accord. The concluding number of the first half was the Lucia Sextet sung by Emma Otero, coloratura soprano, Elizabeth Andres, contralto, Samuel Di Primio, tenor, Ellsworth Bell, tenor, Harrington van Hoesen, baritone, and John Lombardi, bass. The response of the audience to this election was so enthusiastic that the number had to be repeated.

The audience included many distinguished persons. B.

El Paso, Tex., Orchestra Plans New Season

EL PASO, TEX.—The most successful season of the El Paso Symphony Orchestra has been completed, and plans are under way for the coming fall and winter program. During the last four years the orchestra has been under the direction of H. Arthur Brown, member of the extension department at the Juilliard School of Music, New York.

Due to the fact that Mr. Brown was transferred last year from this section to the University of Louisville, Ky., it was necessary for him to travel between Louisville and El Paso by airplane to conduct the orchestra at its concerts and in rehearsal one week before each concert was given. Arrangements for this were made by the Juilliard School, the University and the El Paso Symphony Orchestra Association.

While he was in Louisville, the El Paso orchestra rehearsed under an assistant director. Plans for next year include a season of four concerts with prominent soloists, and a possible tour into Mexico.

Cadman Work Given in Milwaukee Summer Symphony Programs

MILWAUKEE, WIS.—Charles Wakefield Cadman, composer-pianist, was the featured soloist of the sixth of the series of summer symphony concerts being presented here under direction of Frank Laird Waller. in the Eagles Club auditorium; the main interest of music lovers was Cadman's new fantasy for orchestra and piano, Dark Dancers of the Mardi Gras, with the composer at the piano. This concert, on July 16, was played to a "standing room only" audience.

This work is a new setting of materials originally arranged for orchestra alone and presented here two years ago by the Philharmonic players in that form. As revised, the work and its performance won a marked success with the huge audience. The instrumentation is brilliant, the materials characteristic and exotic. At the close of the program, Mr. Cadman was recalled many times for extra numbers and finally made a brief speech.

The concert was also something of a triumph for Mr. Waller. Unable to arrange a winter season because of delays in launching a ticket selling campaign, the Philharmonic association collapsed under a pile of debts. These have been liquidated. Mr. Waller and his concertmaster, Raymond Brown, organized a new orchestra association and obtained the coöperation of a local newspaper to sponsor this, the second summer season.

Audiences have again constantly expanded and now the orchestra is on a self-sustaining basis. Popular programs are played, but full symphonies have been included. Soloists are again featured. In previous concerts among those appearing were Rosalinda Morini, soprano, and Henry Jackson, pianist, both of whom won personal successes. The future looks bright for the local orchestra and a winter season is assuredly in prospect.

A feature of this year's concerts of added interest is a half hour's broadcast of the programs over a national NBC hookup, via the local station WTMJ. The radio hearings appear to have helped to swell the size of audiences. J. E. McC.

Flesch to Teach in Various European Cities

Carl Flesch will no longer teach at the Berlin Hochschule für Musik after October 1. Instead, he intends to hold master courses in violin playing of twelve weeks' duration in different European capitals, but retains his permanent home in Germany, and continues to teach in Baden-Baden during the summer as heretofore. The first of Flesch's master courses will be held in London, from October to December of this year.

Though Prof. Flesch has said farewell officially to the concert stage, he has played three times in London, and next winter will appear again in Amsterdam with Mengelberg.

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Iturbi, Ormandy, Smallens and Van Hoogstraten Lead Orchestra at Stadium

Bennett and Taylor Conduct Compositions—Lohengrin Presented with Roselle, Van Gordon, Jagel and Baromeo in Cast—Ninth Symphony Has Morgana, Bampton, Althouse and Baer—Tentoni, Onofrei and Gandolfi Appear in Double Bill —Carmen and Boris Godounoff Performed— Stephen Hero and Agnes Davis, Soloists

The Stadium Concerts by players of the New York Philharmonic-Symphony Orchestra were continued on July 2 under the baton of José Iturbi, before an audience estimated at 5,000. The Spanish musician conducted an all-Beethoven program made up of the third and seventh symphonies. He was particularly successful in the funeral march movement of the Eroica. Applause was unusually warm for both works.

The concert of July 3 was prevented by rain, which began only a quarter of an hour before the opening of the program. On Independence Day a special American list was arranged. Mr. Iturbi acted both as conductor and as soloist in Jean Wiéner's Franco-American jazz concerto, a lively and engaging work which the pianist played brilliantly. Robert Russell Bennett and Deems Taylor appeared as guest conductors, the former in the first New York hearing of his Concerto Grosso for small dance band and symphony orchestra, and the latter leading his Circus Day. The Bennett work, given with Mr. Iturbi at the piano, is subtitled Sketches from an American Theatre and includes five short movements satirizing the methods of Tin Pan Alley with skill in instrumentation if not the most ponderable substance. Mr. Taylor's orchestral work descriptive of the joys of a small circus was also well received. The remainder of the list included the overture to Johann Strauss' Die Fledermaus, excerpts from Jerome Kern's Show Boat and a march by Sousa.

The début of Nicanor Zabaleta, Spanish harpist, as soloist in Debussy's Danse Sacrée et Danse Profane and in Ravel's Introduction and Allegro, was the feature of the July 5 concert, again under Mr. Iturbi. The harpist's technical skill and pleasing tone won cordial applause. The conductor led the Franck symphony and Schubert's Unfinished to the warm approval of the audience.

Lohengrin Is Staged

The second opera performance of the season took place on July 6, when Wagner's Lohengrin was sung by a cast including Frederick Jagel in the title rôle, Anne Roselle as Elsa, Cyrena Van Gordon as Ortrud, Chase Baromeo as King Henry, Carl Schiffeler as Telramund, and Ralph Magelssen as the King's Herald. Alexander Smallens conducted a performance which began at eight o'clock and drew a large and interested audience.

The Stadium's first essay at German opera was on the whole praiseworthy. The soloists distinguished themselves, Mr. Jagel bringing to the rôle of the Swan Knight a voice of brilliant calibre and fine enunciation as well as acting with dramatic fervor. Miss Roselle endowed the part of the hapless maiden of Brabant with pictorial qualities and sang her music with lyrical tone quality and skilled musicianship. Mr. Baromeo as the King was another source of strength to the performance, his substantial voice and dignified bearing endowing this character with regal force. Mme. Van Gordon's opulent voice and dramatic portrayal brought significance to the part of Ortrud, in which she accentuated the fateful enchantments of the sorceress. Mr. Schiffeler, a newcomer, was in the picture as Telramund, while Mr. Magelssen's Herald was adequate. The chorus gave tonal weight, if not the greatest smoothness, to its singing. The scenic production again was creditable, granting the limitations of a small stage, and Mr. Smallens fused the musical elements of the score with no little skill. Ovations for the artists were warm at the close of the acts.

On the following night rain prevented the repetition of the opera, and a substitute Brahms-Wagner program was given in the Great Hall under the baton of Mr. Smallens. The list included Brahms' second symphony. Lohengrin was repeated with the same cast on July 8.

Ninth Symphony Presented

The annual performances of Beethoven's ninth symphony took place on July 9 and 10, for the first time under the baton of Mr. Iturbi. A fairly large audience was present on the first evening to applaud a program including also the Leonore overture No. 3. Soloists in the choral symphony were Nina Morgana, soprano; Rose Bampton, contralto; Paul Althouse, tenor, and Frederic Baer, baritone, assisted by the chorus of the Schola Cantorum, trained by Hugh Ross. The orchestral movements were interpreted with fluency and a fairly rapid tempo, fullness of tone and dramatic climax, despite occasional roughness of brass playing. The chorus sang its difficult assignment with freshness of tone and fidelity to pitch. Miss Morgana achieved the taxing soprano tessitura creditably; Miss Bampton scored particularly for her richtoned singing of the alto part; Mr. Althouse gave refinement and stylistic mastery, as well as beauty of tone to his solos; and Mr. Baer contributed to the introductory recitative and his other assignments a sonorous tone quality and spirit. The applause was markedly warm at the conclusion, with recalls for conductor and soloists.

One of the largest gatherings of the season to date heard Mr. Iturbi on July 11 acting both as conductor and brilliant soloist in Mozart's concerto in D minor and Beethoven's concerto in C minor. The pianist was in his best vein and delighted the huge audience with the clarity and beauty of his performances, also leading the Mozart Eine kleine Nachtmusik as an introduction. He had hearty ovations. On July 12 Joseph Emonts, first cellist of the orchestra for the Stadium season, played the Saint-Saens cello concerto in A minor to applause. Mr. Iturbi conducted works by Haydn, Mozart and Debussy.

Double Bill Sung

Inauguration of a policy to present more popular standard operas was ushered in on July 13 and 14, when Cavalleria Rusticana and Pagliacci were given under Mr. Smallens' proficient baton. Rose Tentoni, American soprano, sang the leading feminine rôles in both works, impressing by her dramatic flair and well-schooled voice. As Santuzza (in which rôle she substituted at short notice on the first evening) she showed definite feeling for the stage and excellent command of traditions. Dimitri Onofrei as Turiddu proved himself one of the most lavishly-gifted tenors before the American public, his mellifluous voice and dramatic portrayal rousing repeated applause during the opera. The remainder of the cast included Alfredo Gandolfi, of the Metropolitan, as a fine-voiced and impressive Alfio; Anna Kaskas, an attractive and warm-toned Lola, and Philine Falco as Mama Lucia. In Pagliacci, the Canio sung by Frederick Jagel, of the Metropolitan Opera, dominated the cast through the vital intensity of his acting and the finely resonant vocal portrayal of the character. He was recalled repeatedly after the Lament and elsewhere shared in ovations. Miss Tentoni's Nedda was vivacious and tragic as the occasion demanded, and her singing excelled in dramatic moments of the final act. Claudio Frigerio's Tonio had the earmarks of an individual creation and was sung with the substantial vocal qualities which distinguish this artist's work. Albert Mahler as Beppe and Ralph Magelssen as Silvio completed the cast. The chorus sang well. Bruna Castagna, originally scheduled for Santuzza, recovered from an indisposition and sang it with success on July 14.

Stephen Hero, young violinist, who has studied with Louis Persinger, made a delayed appearance as soloist on July 15, this concert taking place in the Great Hall because of rain. Mr. Hero played the Lalo Symphonie Espagnole, with a tone of clarity and good quality, musicianship and thorough command of the virtuosic score. The orchestra under Mr. Iturbi played Beethoven's Pastorale symphony and three Debussy numbers.

Making his farewell for the season, Mr. Iturbi on July 16 appeared again as piano soloist in the Liszt concerto in E flat, the program having been rearranged to include this feature. The brilliant virtuosity of the artist, who conducted as he played, brought an ovation. Mr. Iturbi gave two piano encores and also conducted Brahms' first symphony and Liszt's Les Préludes. His plea to the public to raise the remaining $7,500 of the guaranty fund for the concerts was a feature of the evening. The audience numbered about 11,000.

Ormandy Opens Series

Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, began a fortnight's series of appearances on July 17, leading a program of pleasing contrasts. Mr. Ormandy had made a Stadium appearance in 1929, but he returned as a baton artist of added authority and force gained in his work in Minneapolis and his guest appearances with the Philadelphia Orchestra. Especially admirable are his sense of dynamics, his command of melodic line, and his feeling for structure. The Schubert symphony No. 7, in C major was delightful in its grace and *élan*. The Prokofieff Classical Symphony was read with facility and sparkling *brio*. Weber's overture to Euryanthe and Ravel's Alborado del Gracioso were evoked with command of orchestral nuance and skillful differentiation of their widely contrasted styles. The audience accorded a warm reception to the visiting conductor, recalling him several times at the intermission and the close of the concert.

Sophie Braslau, contralto, was the soloist on July 18 in De Falla's El Amor Brujo and two songs by Rachmaninoff, impressing with the familiar opulent and expressive color of her voice. Mr. Ormandy led the orchestra in Mozart's symphony in G minor, Elgar's arrangement of Handel's overture in D minor, and Ravel's Daphnis et Chloe suite No. 2. The modern works were particularly effective in his reading. On the following evening, Ormandy conducted an all-Russian program of works by Liadoff, Stravinsky, Glière and Tschaikowsky, colorfully arranged and presented with able musicianship. The audience, numbering about 6,000, was markedly enthusiastic.

Carmen Heard on Two Evenings

Carmen was presented at the Stadium on July 20 and 21 under the direction of Alexander Smallens with a cast which numbered Bruna Castagna (Carmen), Aida Doninelli (Micaela), Thelma Votipka (Frasquita), Philine Falco (Mercedes), Paul Althouse (Don Jose), Mostyn Thomas (Escamillo), Abrasha Robofsky (Dancaire), Albert Mahler (Remendado), Louis D'Angelo (Zuniga) and Ralph Magelssen (Morales). *A corps de ballet* headed by Rita De Leporte and Arthur Mahoney added highlights to Act IV. Mme. Castagna, an excellent Carmen vocally and histrionically, sang with fervor, and Mme. Doninelli voiced her rôle of Micaela with charm, delighting the large audience. Paul Althouse, unfortunately miscast as Don Jose, labored valiantly with a part that was ungrateful to him. His singing of the Flower Song had fine dramatic fervor and warmth of tone, however, and was cordially received. Despite the heat of the evening, Mr. Althouse displayed complete knowledge of the rôle from every angle and overcame many of the handicaps it had for him with the artistic finesse which is one of his most eminent assets. Mostyn Thomas was a robust Escamillo, and the remainder of the cast acquitted themselves admirably. An audience numbering over 7,000 people attended.

(*Continued on page* 31)

Bernard Rogers Marries

Mrs. Alfred Beaumont Thacher of South Orange, N. J., has announced the marriage of her daughter, Miss Anne Thacher, to Bernard Rogers of Rochester, N. Y., on June 9 at South Orange. The bride attended Miss Beard's School in Orange and was graduated from Vassar College in 1932. She is the daughter of the late Alfred B. Thacher. Mr. Rogers, American composer, is now on the faculty of the Eastman School of Music and won the Pultizer Prize in music in 1920.

Washington Heights Music Centre Plans Varied Activities

An extensive program of musical activities is being organized at the newly-founded Music Centre in the Washington Heights Y. M. and W. H. A., New York City. Samuel S. Solender is executive director and Louis J. Cador, program director. Max Weinstein is organizing the Washington Heights Symphony Orchestra to give young musicians free training in orchestral technic. A community concert series, including six monthly recitals on Saturday evenings by recognized artists, is being formed with the cooperation of the National Association for American Composers and Conductors, of which Dr. Henry Hadley is founder and Lawrence Tibbett president. Other projected activities include a Music Centre Ensemble for less advanced players, a series of Tuesday evening musicales presenting young artists; an Amateur Musicians' Registry for those wishing to form ensemble or chamber music groups; a Music Lovers' Society for informal discussion and study of musical topics; a library of music and books on the art, and a students' concert ticket bureau at which admissions to musical events may be secured at reduced prices.

Francis Moore Conducting Master Classes in Texas

Francis Moore, concert pianist recently left for Texas, where he is conducting his usual series of master classes in Amarillo and Lubbock, four days a week during the month of July and August. Mr. Moore will also appear in recital in El Paso, as well as the former cities. This artist is director of the Francis Moore Music Center, an association of music teachers in New York. Mr. Moore will be heard in recital at Town Hall, New York, during the coming winter season.

Hughes Scholarship Won by Grace Emery

The scholarship offered by Edwin Hughes for his Summer Master Class for pianists in New York was won by Grace Emery, of Ypsilanti, Mich. Miss Emery is a member of the faculty of the Michigan State Normal School at Ypsilanti, and was formerly a pupil of Isidor Philipp in Paris.

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BOSTON, MASSACHUSETTS

Crowds Hear Orchestra on Boston Esplanade Under Fiedler

20,000 People Attend Opening Event—Pop Concerts Conclude—Cavalleria Rusticana Presented Successfully by Sevitzky in New Hampshire

BOSTON.—Enormous crowds have been attending the series of Esplanade Concerts, now being given by an orchestra of fifty Boston Symphony Orchestra musicians under the direction of Arthur Fiedler for the sixth season.

The opening night's program, on July 15, attracted an audience estimated at 20,000. Since then 10,000 and more have been the rule rather than the execption. The series will undoubtedly close as the most successful in the history of these outdoor concerts, which were organized by, and have always been under the direction of, Mr. Fiedler.

Part of the success this summer is to be attributed to the new acoustical shell constructed by the Metropolitan District Commission, a vast improvement over the original shell. Part of it, too, is traceable to the improvement in the already beautiful site by the Charles River, a site which has during the past year undergone considerable facelifting. But the greater basis for the success is undoubtedly the continuing and even increasing popularity of Mr. Fiedler and of the concerts themselves.

The programs are similar to those which Mr. Fiedler conducts at the Symphony Hall Pops concerts during the spring, with a heavier leaning on the symphonic bill-of-fare. Thus the opening night's program included the Weber Oberon Overture, two movements from Haydn's London Symphony, Tschaikowsky's Marche Slave, and the prelude to Wagner's Die Meistersinger.

The following night music by Wagner, Dvorak, Rossini and Gliere constituted the principal selections. On July 17 Mr. Fiedler, who is attempting to raise the appreciative level of his musically hungry and extraordinarily attentive followers, offered the Funeral March from Beethoven's Eroica amid a program of lighter selections. The overture to Weber's Freischütz and the finale from Tschaikowsky's fourth symphony appeared on the list for July 18.

The entire symphony, Pathetique of Tschaikowsky was played on July 19 before an appreciative audience. The first movement of Schubert's Unfinished Symphony, Sibelius' Finlandia, and Wagner's Tannhäuser Overture were part of the program of the 20th, which closed the first week's concerts.

Among the features of the schedule of the second week were the two movements of the sixth Bach violin sonata and the second movement of Schubert's Unfinished on the 22nd; the prelude and Love-Death from Wagner's Tristan and the Nutcracker Suite of Tschaikowsky on the 23rd; the Arlesienne Suite of Bizet on the 24th; Mossolov's Soviet Iron Foundry and Grieg's suite, Sigurd Jorsalfar, on the 25th; Wagner's Flying Dutchman Overture and a movement from the Beethoven first symphony on the 26th; and Brahms' Academic Overture and Rimsky-Korsakoff's Spanish Caprice on the 27th.

The concerts of this season, as during the past, are being supported by voluntary contributions from various public citizens. Admission to the public is free, though a nominal charge is made for a chair.

POPS CONCERTS CONCLUDE SUCCESSFUL SEASON

Mr. Fiedler, meanwhile, had concluded a remarkably successful season as conductor of the Pops concerts, the popular interest in which not even an exceedingly hot and muggy spell was able to eclipse entirely. The most important event of the last week of the concerts, July 2 to 7, was the appearance of the Sara Mildred Strauss Dancers with the orchestra on the first three days of the week in light and characteristic novelties. On July 5 the first Boston performance of the Columnist Suite of Milton Rosen and David Zeikel, with Mr. Zeikel playing the violin solo, created considerable interest and amusement. On the following night Elizabeth Travis Behnke achieved perhaps the greatest individual triumph of the season by her stunning performance of a piano concerto by the Russian, Bortkiewicz. The first American performance of this work disclosed the composer's knowledge of all of the tricks for displaying the soloist in a favorable light (provided the soloist is a good pianist, for the technical requirements are great) but musically the work is a rehash, mostly Tschaikowskian.

SEVITZKY PRESENTS CAVALLERIA OUTDOORS

An unusual event was the performance of Cavalleria Rusticana on July 15 at Little Boar's Head, New Hampshire. Before an invited audience of 1,000, including many distinguished persons, on the beautiful Hobson estate, Fabien Sevitzky led a performance which won acclaim. The quality of the performance was the more remarkable in that the cast was non-professional for the greater part, the chorus was Sevitzky's own Vocal Ensemble, and the orchestra, which played in a manner that would have done credit to a professional group, was composed of the youngsters whom Mr. Sevitzky has been training under the name of the Young Musician's Orchestra.

In the musically smooth and dramatically eloquent presentation the Santuzza was Frances Madden, and Joseph Spolzino was the Turiddu. Esther Solar appeared as Lola, Grace Donoghue as Lucia, and Arthur Grenier as Alfio. So high was the artistic level of the production that the same forces will present the opera in the Boston Opera House in the early part of the regular musical season.

Mr. Sevitzky is much occupied with plans for the coming season of the People's Symphony Orchestra, which he directed last season and of which he has been reappointed conductor. In the prospectus of the orchestra, it is announced that in addition to the ten regular Sunday afternoon concerts there will be two on Sunday evenings. A complete presentation of an opera is included in the program.

Among the American compositions which will receive their first Boston presentations under Sevitzky will be the Bach-Kramer Chaconne, a symphony by Roger Sessions, a symphony by Stringham, a sinfonietta by McKay, and Henry Hadley's Ancient Suite. Of the standard symphonic and choral repertoire, the important works to be presented will be symphonies by Beethoven, Brahms, and Tschaikowsky, Stravinsky's Fire-Bird, Respighi's Pines of Rome, Elgar's Enigma Variations and the Verdi Requiem. M. S.

Reiner Leads Concerts at Hillsborough

Pro Arte Quartet Plays at Mills College

SAN FRANCISCO, CAL.—Summertime musical festivities at the Woodland Theatre in Hillsborough, California, are once again in full sway. Fritz Reiner enjoyed the distinction of directing the San Francisco Symphony Orchestra in the first two concerts of a series of four given under the auspices of the Philharmonic Society of San Mateo County of which Leonora Wood Armsby is its inspiring and efficient managing director and chairman of the music committee. At both of his appearances, Mr. Reiner attracted to the picturesque open-air amphitheatre a record-breaking attendance.

The first of Mr. Reiner's programs included the prelude to Wagner's Die Meistersinger; Tschaikowsky's fourth symphony; Strauss' Till Eulenspiegel; the Polka and Fugue from Weinberger's opera, Schwanda, and Liszt's Les Preludes. His second program was of a lighter nature, music that proved ideally suited to out-of-door performance. It consisted of the overture to Smetana's The Bartered Bride; Divertimento, op. 20, dedicated to Reiner by the composer, Leo Wiener; the rhapsody, Espana, by Chabrier; the Treasure Waltz from Johann Strauss' The Gypsy Baron; the ballet suite from Coppelia by Delibes; the Flight of the Bumble Bee by Rimsky-Korsakoff; the Dance of the Tumblers by the same composer, and the Hungarian March by Berlioz.

Conducting entirely from memory, Mr. Reiner proved himself to be not only an expert with the baton, a musician of emotional warmth, interpretative individuality and intellect but also a splendid disciplinarian. With but two rehearsals for the first program and one for the second, the musicians of the San Francisco Symphony Orchestra responded to Mr. Reiner's every wish both from the standpoints of execution and interpretation with a perfection and unfailing precision as though they had played under his evocative baton for months. In each and every work he played, Mr. Reiner exhibited an impeccable sense of balance, proportion and style, and an exquisite sensitiveness to detail and subtle nuances. The spontaneous, whole-hearted and prolonged applause that greeted him at the conclusion of both of his concerts certainly must have convinced Mr. Reiner that his work had been appreciated.

The second two concerts in the Philharmonic Society's series will be directed by Jose Iturbi.

PRO ARTE QUARTET IN CONCERTS

Thanks to the generosity of Mrs. Elizabeth Sprague Coolidge and the Musical Association of San Francisco, The Pro Arte String Quartet which during the past few weeks has been appearing in a series of concerts at Mills College, Oakland; the University of California in Berkeley and at Stanford University in Palo Alto, was heard in a delightful program of chamber music at the War Memorial Opera House in San Francisco to which the general public was cordially invited.

Needless to say, the quartet played compositions by Franck, Stravinsky and Mozart in a manner that thoroughly justified its reputation. C. H. A.

San Carlo Opera Opens in Toronto

Fortune Gallo and his San Carlo Grand Opera Company will open their twenty-fifth season in Toronto, on Labor Day (September 3). The San Carlo engagement will be one of the principal features of the Toronto Exposition. Mr. Gallo announces that scenery, costumes and lighting arrangements are being replenished during the summer months for the silver jubilee season, and new singers, several of them still unknown to this country, have been engaged.

The 1934-35 tour of forty weeks covers the country from Canada to the Caribbean, and from the East coast to the Pacific. The month of October brings the San Carlo Company to the Auditorium in Chicago for a three weeks' engagement. Several operas have been added to the company's repertoire. The popular scale of prices will continue.

Karapetoff Develops New Electrical Music Instruments

Prof. Vladimir Karapetoff, member of the electrical faculty at Cornell University, Ithaca, N. Y., and also chairman of the board of trustees of Ithaca College, has developed a device for making home-made records for reproduction on an electric phonograph. He also has assembled such a phonograph, which can be regulated from a distance. The machine for making records turns out either aluminum or acetate records. The phonograph is provided with an especially strong adjustable-speed motor. Once the speed has been set it remains constant, to insure that the record is being played in tune with the piano or some other musical instrument. Distance control is assured by two push-buttons actuating two small auxiliary motors in the phonograph box, one varying the speed, the other the volume of the record. Prof. Karapetoff believes that such records and phonograph would be a powerful aid in home playing and singing, in teaching music and even in some classes of concert work. The records could furnish piano accompaniments for singers and instrumentalists, or could be made of a voice or instrument without piano background, to afford practice to an accompanist.

PROF. VLADIMIR KARAPETOFF with an electric cello.

Prof. Karapetoff also is interested in the development of the electric cello. A. E. Allen and V. A. Pfeil, both of the Allencraft laboratories of Orange, N. J., are developing a complete set of stringed instruments, both bowed and plucked, on the same principle, with the coöperation and encouragement of Prof. Karapetoff. In the electric cello, the strings and the fingerboard are of standard design, but the resonating body is entirely missing. The bridge is connected to an electromagnetic device, similar to the pick-up of an electric phonograph. When the instrument is bowed in the usual way, the bridge is set in vibrations which induce minute currents in the coil of the pick-up. These currents are sent through an amplifier of the same general design as in a radio, and the amplified currents actuate one or more loudspeakers.

Lawrence Conservatory Commencement Activities Include Musicales

APPLETON, WIS.— Twenty-seven graduates of Lawrence Conservatory received the Bachelor of Music degree at the annual commencement exercises of Lawrence College on June 11. Gladys Michaelsen, Mus. B., completing the postgraduate course in organ, was awarded the Master of Music degree. LaVahn Maesch, professor of organ, played Triumphal March by J. S. Archer, and Grand March from Aida by Verdi, and Marshall Hulbert, baritone, sang Care Selve by Handel, Bondage by Test and The Eagle by Busch.

Other programs included in the commencement week activities were the conservatory commencement concert, the baccalaureate service and the baccalaureate concert, an innovation this year. The first concert featured the Lawrence Conservatory Symhpony Orchestra, directed by Percy Fullinwider. The following senior students appeared as soloists on the program: Alva Bostrom, mezzo-soprano; Dorothy Overton, soprano; Carl Nicholas, tenor; Annabel Gangnath and Marie Haebig, pianists; Gladys Michaelson and Russell Wichmann, organists, and Jack Sampson, violinist. LaVahn Maesch and the Lawrence a Cappella Choir, directed by Dean Carl J. Waterman, presented music for both the baccalaureate service and concert.

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Ernest Bloch Conducts His Music with Scala Orchestra

Swiss-American Composer's Works Occupy Milan Summer Symphony Season's Entire Opening Night—Sacred Service Discussed in Relation to Bloch's Output—Unfortunate Circumstances Militate Against Success—Good Performance, Some Enthusiastic Critics—Hostile Audiences Only Applaud Two Choruses

MILAN.—America's illustrious adopted son, Ernest Bloch, has at last made his official bow to Milan. The occasion was the opening of the summer symphonic season at La Scala with a pair of all-Bloch programs, featuring the Avodath Hakodesh (Jewish Sacred Service), heard this spring at Carnegie Hall. The composer came expressly to Italy to conduct the Scala orchestra and chorus in this work and in Helvetia, both local novelties.

A first hearing of a score of such scope as the Sabbath Morning Service probably induces in the critical listener at least three main reactions. The first, one imagines, must necessarily be an adjustment to both its specific ritual purpose—the synagogue, not the concert hall—and the universal religious spirit in which it was conceived. To read, in other words, the composer's message through its often unwieldy medium. If this be done conscientiously, I submit that the Service can be admired as a whole, in its less inspired as well as in its truly exalted pages. That it contains some drab zones (as in Part IV) it would be futile to deny. That they may seem static in concert is also evident. Yet even these, approached from Bloch's æsthetic angle— maximum simplicity of means—take on added artistic interest and human meaning.

A consequent critical reaction is the attempt to "situate" the score in Bloch's creative production. Is it a step forward or backward in his art, or does it only mark time? The answer is not easy, if one would avoid facile dogma. In Italy, as elsewhere, there are those who think that in relinquishing much of the most personal expression of his earlier Biblical and Hebraic works in favor of a more orthodox, universal idiom, often vague and even anonymous, besides skeletal, Bloch has lost contact with himself.

His Masterwork?

On the other hand, acute critics and apologists are not lacking here who maintain with equally sincere conviction that the Avodath Hakodesh is his masterwork. Whatever the final judgment may be—time will, of course, give a better verdict than anyone today—one can hardly fail to be deeply moved by its many moments of lofty inspiration. Can any hearer of fair sensibility remain impassive before the mighty cry of a people as voiced in the Tzur Yisroel, or the mystic rapture of the Kedusha (Sanctus) or Yihyu lerozon (Silent Devotion), or again in the grandiose, exultant choruses which leap skyward with the Yimloch Adonoy leolom and Lecho Adonoy as sublime acts of faith?

This reviewer doubts whether in the entire range of contemporary music there is anything more touchingly expressive, and even more aesthetically perfect, than in the epilogue in its finest portions. It is above all in this Service for the Dead that the declamation achieves its peak of inspirational purity. Here, in truth, is attained an authentic state of grace, in which the music becomes the spiritual aura of the words. Epic, Olympian visions! One ventures the prophecy this music will endure.

Good Performance

The Scala performance averaged high, particularly in the masses. Bloch was especially delighted with the artistic, imaginative singing of the superb Scala chorus. Its veteran master, Maestro Veneziani, is a hearty admirer of the Service; he told me he considers it a masterpiece for purity and exalted nobility of expression. Giovanni Inghilleri (Cantor) sang with musicianly religious fervor, but lacked power.

Besides the Helvetia symphony—not the most appropriate sort of piece for opening a "festival" program, Bloch conducted his already known Shelomo rhapsody, with Enzo Martinenghi, the Scala's first cellist, as soloist. The composer paid a warm tribute to this fine artist, one of the "noblest" interpreters with which he has been privileged to read the score. A pity the great Israel symphony could not have been given!

An Unfortunate Reception

Bloch's friends and admirers in Milan, including a small American contingent, had hoped for a reception worthy of so distinguished an artist. Unfortunately, several things militated against this: first of all, the chauvinistic irritation that a living foreigner —no matter how eminent—should have the honor of opening a Scala symphonic cycle. Too many petty climbers and their backers were jealous of Bloch's great fame. Secondly, Milan's Jewish colony (some 3,000) largely absented itself with the complaint that the first program was given on a Friday night. (But the Rabbi himself was there.) Finally, a police order excluded the local critics (except the writer) from rehearsals on a technicality. This further angered some of them, who gave the unedifying spectacle, in a centre like Milan, of venting their spleen on the score.

One cannot help deploring a symptomatic situation permitting the critics of responsible press organs, such as the Corriere della Sera (Italy's leading daily), to pursue personal ends with these high-handed methods, dispatching a work like the Sacred Service with frivolous raillery and wisecracking, such as the assertion that the closing benediction was really a blessing, since it ended some unsufferable boredom, etc., etc.

Half the Press Enthusiastic

Fortunately, three of Milan's six dailies—the intellectual, the Catholic and the commercial sheets, respectively—took their work seriously and honestly, and wrote fine appreciations. One regrets to report that the Scala public's response was not particularly gratifying. The sparse and snobbish first-night audience was in part poisoned by the hostile advance atmosphere, while the popular-price, second-night crowd was made diffident by the attacks. There were spontaneous plaudits after the two exultant choruses of the Yimloch Adonoy and the Lecho Adonoy, but the two short calls at the close were barely more than deferential.

RAYMOND HALL.

Cleveland Orchestra to Premier Slav Opera

Rodzinski Acquires Rights to Shostakovitch's Lady Macbeth of Mtsensk—Walküre to Open Series

CLEVELAND.—Not only has our Orchestra management taken an important initiative in arranging a series of operas with the Cleveland Orchestra in the pit, an innovation which several other organizations are reported to follow. Dr. Artur Rodzinski, energetic and enterprising conductor, is negotiating for the importation of an operatic novelty, Lady Macbeth of Mtsensk by the contemporary Russian composer, Dmitri Shostakovitch. The Soviet authorities have agreed to allow five presentations of the work in America: two in our city under the baton of the negotiator, Dr. Rodzinski, two in Philadelphia, and the fifth elsewhere. With Rodzinski's unerring instinct for musically interesting offerings, this should constitute welcome news for his followers.

Americans in Opera Casts

The first in the symphony-opera series to be given in Severance Hall under the baton of Dr. Rodzinski will be Die Walküre on November 1 and 3, recruiting talent from the ranks of the Metropolitan Opera company. Three of the artists to appear in the Wagner opera are Americans: Paul Althouse as Siegmund, Chase Baromeo as Hunding and Edwina Eustis as Fricka. The other artists participating are: Dorothea Manski, Brünnhilde; Anne Roselle, Sieglinde, and Alexander Kipnis, Wotan.

Welsh Music Festival Planned

There will be a grand Gymanfa Ganu in Cleveland's Public Auditorium on September 2. A mixed chorus of 2,000 voices will participate in this sixth annual and national Welsh Song Festival under the direction of Dr. T. Hopkins Evans, an outstanding figure in the Welsh musical world. Half of the hugè chorus will be made up of Cleveland singers. Welsh choral groups from other cities will make up the other half. The musical committee under the chairmanship of Rev. S. W. Griffiths consists of ten prominent Welsh choral conductors of this city. They are Tom Roberts, Charles D. Dawe, Griffith J. Jones, T. Amos Jones, William Albert Hughes, T. Morgan Philips, John Samuel, Russell V. Morgan, Sam Mathews and William A. Burns. Roberts will train the Cleveland half of the chorus, which will stage a rally in August in preparation of the festival. Four thousand Welsh visitors are expected in this city for the two sessions of the festival.

Outdoor Music Series

Hardly reconciled to a summer deprived of musical fare, Cleveland has found to its delight that it will not have to forego melody entirely. A natural stage and amphitheatre of ideal proportions have again been pressed into service for band concerts, summer opera and choral offerings. Wildwood, last summer's home of light opera, again lends its charming surroundings to concerts by Carlo Peroni's reed and brass band and his grand opera chorus with Carabella Johnson as soloist.

Popular classics constituted the first program of the season and continued for the first half of the week, the latter half seeing a change of program. The William Tell Overture, the second movement of Beethoven's fifth symphony, excerpts from Siegfried, Tschaikowsky's March Slave and the lilting tunes of the Blue Danube constituted the orchestral part, while choral excerpts from Cavalleria Rusticana and Santuzza's aria sung by Miss Johnson won much applause from an enthusiastic outdoor audience.

After completion of the orchestral series, to extend over a period of four weeks, the policy of Wildwood presentations will again revert to light operetta under the direction of Handel Wadsworth, whose initial presentation will be The Bohemian Girl with Carabella Johnson and Francis Sadlier in the cast.

R. H. W.

Summer Scholarships Awarded

The Rockland County division of the New York Music Scholarship Association has awarded summer scholarships in piano, voice and violin to residents of Rockland County. Auditions were held in Nyack, Spring Valley, Suffern and Pearl River. Dr. A. Verne Westlake was in charge of the scholarships, and Gustave Becker and others assisted with the auditions. Leopoldo Gutierrez, baritone and teacher, is supervising the vocal training; Alma Witek, violinist, the violin instruction, and Dr. Westlake, assisted by Irene Hampton, accompanist, and Annette Westlake, is directing the piano study.

Musical Courier's New Vienna Correspondent

Dr. Paul A. Pisk, who has been appointed the Musical Courier's Vienna correspondent, has won recognition not only as a musicologist and critic but also as composer, teacher and pianist. He was born in Vienna in 1893, son of a lawyer, attended the normal school and the "Gymnasium," studied piano with the Viennese pianist, Julius Epstein, and from 1911-16 history of music and philosophy at the University in Vienna, where he received his doctor's degree. During 1912 he was a pupil of Hellmesberger in orchestral conducting, and in 1912-13 he studied theory and composition with Franz Schreker, the Austrian composer and later on with Arnold Schönberg.

Dr. Pisk began his career in 1913 as orchestral conductor in the theatres of Eberswalde, Freienwalde and Dernburg, Germany; then in 1914 was forced to go to war. On his return in 1918 he was secretary of the Schönberg-Verein and from 1922-34 musical

PAUL A. PISK

director on the Volkshochschule in Vienna. From 1921 until its suppression in 1934 he was music critic of the Arbeiterzeitung. Besides these activities he has become a teacher of theory and composition.

During the summer of 1931-33 he taught at the Austrian-American Conservatory in Mondsee. In 1924 he won the prize offered by the City of Vienna for his compositions. These include numerous works for orchestra, piano, violin and other instruments, chamber music, songs. Known as pianist and orchestral conductor, he appears frequently in concerts and on the radio in Austria, Germany and Czecho-Slovakia.

To the literature of musicology he has contributed a work on the masses of Gallus.

Spencer Drawing Room Causeries

Chiquita Casella, expert Spanish dancer and castanet player; Pablo Miquel, pianist of superior excellence, and Harry McKnight, specialist in French chansons, with Gene Schiller, accompanist, were the artists at the sixth *causerie* of the Edwina Spencer-Eugene Woodhams series.

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Hamilton Harty Conducts Concert Series in Sydney, Australia

English Leader Frenetically Received—Other Musical Events Attract Throngs

SYDNEY, AUSTRALIA.—Sir Hamilton Harty, the eminent British conductor who is visiting Australia under engagement to the Australian Broadcasting Commission to conduct their Symphony Orchestra, opened the first of the series of four concerts at the Melbourne Town Hall. Remarkable enthusiasm was shown right through the program by the large audience. A storm of applause greeted the celebrated musician as he mounted the rostrum. Four concerts will be given in Melbourne, and four in Sydney, all of which will be heard throughout Australia. One program presented consisted of an all Wagner performance and included Overture, Flying Dutchman; Introduction Act III, Dance of the Apprentices; and Procession of Mastersingers; the overture Tannhäuser; Siegfried's Death March from Götterdämmerung; Ride of Valkyries. Included in his Australian programs will be Sir Hamilton's composition With the Wild Geese and his arrangement of Handel's Water Music.

Laelia Finneberg, Irish prima donna, associate artist, has won the hearts of the audience and the listeners-in. Her voice was heard in all its beauty, in Elisabeth's Prayer and the Greeting to the Hall of Song from Tannhäuser.

Under direction of Hugo Larsen, Leff Pouishnoff Russian pianist, and Horace Stevens, Australian baritone, gave the first of their concerts at the Town Hall in the presence of the Governor General, Sir Isaac Isaacs and Lady Isaacs. The great artistry of Pouishnoff appealed to the audience which completely filled the hall, and demanded many recalls. His playing revealed exceptional brilliancy with clear sparkling tones especially in bravura passages. In his all Chopin program he won his audience and evoked great applause for his perfection of technic and fine rendition. His programs included Bach-Lizst's organ Prelude and Fugue A minor; Lizst's Sonata B minor; Polonaise E major; Concerto Study, A flat major; Hungarian Rhapsody; Bach's Sicilienne; Prelude and Fugue in C sharp minor; Glinka-Balakireff's The Lark; Chopin's Preludes, Nocturnes and Etudes. After touring the States he is returning to play in Orchestral Concerts arranged by Mr. Hugo Larsen.

Horace Stevens, who is acclaimed in the rôle of Elijah, fully justified the title when his magnificent performance at the Royal Philharmonic Society's concert impressed the large audience. His beautiful quality voice and sincerity of interpretation right through his programs gained repeated applause. In Melbourne it is estimated that over a thousand people were turned away such was the demand for seats at the performance of Elijah. Including his songs offered were Prologue Pagliacci; Purcell's An Evening Hymn; Music Shall All Your Cares Beguile; Massenet's Vision Fugitive; Quilter's Come Away Death; Oh! Mistress Mine; Blow Blow thou Winter Wind; Stanton's Monkey's Carol; Vaughan William's Vagabond.

The Musical Association of N. S. W. held a reception at the Forum Club in honor of Leff Pouishnoff and Horace Stevens. Lindley Evans, the president, introduced the artists who both spoke enthusiastically of the progress and the appreciation of the value of music. A musical program was given, Beatrice Tange gave a fine interpretation of Bach's Chaconne and Scarlatti's Sonata C major. Susan Davis contributed Vieuxtemps' Concerto D minor.

Fritz Hart, director of the Melbourne Conservatorium has returned from Honolulu where he was guest conductor of the Honolulu Symphony Orchestra for the third season. In an interview he spoke of the outstanding progress of the orchestra consisting of sixty performers and the enthusiasm of the large audiences.

The Nelson Trio, Ida, Anne, and Sara who under engagement to the Australian Broadcasting Commission have given enjoyable radio recitals of chamber music appeared at the State Conservatorium at an invitation concert presented by the A. B. C. A large audience listened to the youthful artists whose ages range from sixteen to twenty years. Their playing of Brahms' Trio in C minor, and Beethoven's D major trio was excellent, for which they were recalled. The youngest, Sara, cellist, in her rendering of Lalo's D minor concerto showed a fine command of her instrument. She has played under the baton of Dr. Malcolm Sargent, Sir Henry Wood, and appeared with Peter Dawson. Molly De Gunst, soprano, was the assisting artist and sang artistically songs by Brahms, Pergolesi and Schubert.

Successful lecture recitals by leading musicians of the State Conservatorium are being arranged at David Jones & Company auditorium. The programs presented are attracting large audiences. Lindley Evans, president of the Musical Association of N. S. W. opened the series and received recalls for his reading of Godowsky's Watteau Paysag, Ireland's Island Spell; D'Albert's Gavotte; Strauss' Die Fledermaus. Isador Goodman contributions included a brilliant rendering of Liszt's F minor etude. Other artists to arrange programs are Frank Hutchins and Laurence Godfrey Smith.

Stephen Yorke, English Military Band master, who is visiting Australia, has been engaged by the Australian Broadcasting Commission as guest conductor for their Military Band recently touring so successfully under Captain Atkins, Director of Knellor Hall, London. At a luncheon given by the Legacy Club he spoke of the importance of military bands.

The Melba Scholarship founded by a legacy by Dame Nellie Melba, "in the hope that another Melba may arise" provided for tuition for a promising Melbourne student. The income from the legacy will allow £300 for her education with the probability of studying abroad.

The Australian Broadcasting Commission arranged a Children's Matinee at the Town Hall. Many schools attended, the enthusiastic audience numbered 2,000. Bernard Heinze of Melbourne conducted the Symphony Orchestra explaining the various instruments. The children's appreciation and understanding was shown in their demands for repetition of Haydn's Symphony D major, and Rimsky-Korsakoff's Flight of the Bumble Bee; Taubert's Liebesliedchen. Other items on the program were Schubert's March Millitaire, Paul Dukas' Sorcerer's Apprentice; Edward Elgar's Pomp and Circumstance No. 2. Raymond Beattie, basso was the vocalist.

E. P.

The Career of Hans Kindler, Cellist and Conductor

On July 4, 1914, a young musician, who had achieved the positions of first cellist in the Berlin Opera and of Professor at the Scharwenka Conservatory in the same city, arrived for a six weeks' visit in America. This was Hans Kindler, now the conductor of the National Symphony Orchestra of Washington, D. C. The newcomer of twenty years ago had his return ticket to Europe in his pocket. However, the outbreak of the World War "stranded" the young man in America. It soon became obvious that the struggle was to last for some time, so Kindler set about establishing himself here. For months he tried to find a place in American music life, but, with general conditions as they were, every effort proved fruitless.

Finally, he went to Philadelphia, as he had heard that several of the musicians of the symphony orchestra there were stranded in Europe, as he was stranded in this country. Through a countryman, Kindler secured an audition with Dr. Thaddeus Rich, concertmaster of the Philadelphia Orchestra at that time, and the result was that he was recommended to Stokowski and became first cellist of the orchestra.

One evening shortly after his appointment a soloist who was to have appeared fell ill, and Kindler was called upon to take his place. The impression he made was such that within the next few months he had made solo appearances in every city in which the orchestra played. Kindler became established as a soloist, playing in a score of concerts in one season.

Before the outbreak of the war, Kindler had appeared in twenty-two performances of the Pierrot Lunaire of Schönberg, new at that time, and among the cities in Germany where he had appeared was Mannheim. Here Artur Bodanzky heard him. In 1917, Ernest Bloch, another refugee from Europe, was presenting a concert of his own compositions in New York. Among the works to be performed was Schelomo, a rhapsody for cello and orchestra. Bodanzky recommended Kindler to Bloch, and the young cellist thus was engaged for a major performance in New York.

An extensive schedule of engagements followed. In 1919 the war ended, and shortly after Kindler went back to Europe. He began his tour with two recitals in London and appeared, during the same season, in eleven different concerts. Among the compositions which he performed there, new works were prominent. He acquainted musical London not only with Bloch's Schelomo but with Leo Ornstein's cello sonata which was written for and dedicated to him, as well as with the first performance of Ravel's sonata for violin and cello, and other modern works.

Upon his return to America he accepted a recording contract and appeared in a concert with Caruso and Rachmaninoff.

The next eight years found Kindler touring as a soloist in his own right as far west as California and as far east as Java. He played with the major symphony orchestras in Europe and America, besides giving many recitals on those two continents and in the Orient. During this time he met the prominent music patron Elizabeth Sprague Coolidge, and under her auspices he played many new works. The complete list of works which he played first (often with the composer) includes, besides those already mentioned, another sonata of Ornstein; Busoni's arrangement of the Bach chromatic fantasy and fugue; sonata (Malipiero); sonata (Casella); sonata for cello solo (Hindemith); trios by Pizzetti, Pierne, Malipiero and others.

His career as conductor began in Rome, when Kindler, at a moment's notice and with but slight preparation, was called upon to conduct one of the works for chamber orchestra. The composer himself, who was to have held the baton, was unable to appear. This resulted in more appearances of this kind for Kindler, and when Stravinsky completed a ballet which Mrs. Coolidge had commissioned him to write, Kindler was asked to conduct it.

The premiere took place in Washington, D. C., and shortly afterwards musicians of Washington, deciding to give a few "tryout" symphony concerts, turned to Kindler as leader. The group were ambitious to found a permanent orchestra in the national capital, but their efforts were not successful at that time.

Another season of traveling and giving concerts in Europe and America ensued for Kindler. However, he had become convinced that his future would be that of a conductor. Against the advice of his friends, he arranged a season of twenty-four symphony concerts in Washington. Every one predicted failure—the time was unpropitious, people were too poor, music was a secondary consideration, outside orchestras of the magnitude of the Philadelphia Orchestra and New York Philharmonic already gave concerts in Washington—all these arguments and many more were advanced.

However, at the end of the first season, Kindler and his orchestra were able to return to the backers thirty-one per cent of the guarantee fund which had been raised. Since then the National Symphony Orchestra has continued. The season 1934-35 will be its fourth.

In addition, Kindler was engaged for the summer concerts of the Philadelphia Orchestra, for the New York Philharmonic concerts at the Stadium, and this spring Holland, the country of his birth, summoned him to conduct its principal orchestra, the Concertgebouw of Amsterdam, as guest conductor. During his career, he has conducted first and other performances of Stravinsky's Apollo; Respighi's Tryptich (after Botticelli); Wallingford Riegger's La Belle Dame Sans Merci; Loeffler's Canticle de St. Francois; also works by Roy Harris, Powell, Lasalle Spier, Frederick Jacobi and others.

Mme. Gerster-Gardini Speaks at Physical Culture Convention

DANSVILLE, N. Y.—Berta Gerster-Gardini, director of the Gerster School of Singing, New York, was a guest at the annual Physical Culture Convention, held during the first week of July here. Mme. Gerster-Gardini attended at the invitation of Bernaar MacFadden, and gave lecture-recitals and presented and personally introduced two of her artist-pupils, Verna Carega-Case and Charles Sorce. Elmo Russ, concert pianist and composer, was the accompanist. After the first of these programs, Mme. Gerster-Gardini acceded to Mr. MacFadden's request and presented Miss Carega in a miniature musicale, with Ruth Pelton at the piano. On this occasion, Mme. Gerster-Gardini addressed the audience on The Relationship of Physical Culture to Voice. Mr. MacFadden made a speech in which he said that he considered Mme. Gerster-Gardini's breathing method one of the best, and mentioned some of the benefits which have been realized by those who practise it. These included the partial healing of a boy suffering from infantile paralysis and the restoration of the use of her left hand to a girl student.

R. P.

Wassili Leps Receives Degree from Brown University

Wassili Leps, conductor of the Providence, R. I., Symphony Orchestra, received the honorary degree of Doctor of Music from Brown University on June 18. Prior to this only two musicians outside of colleges or universities had received the degree from this institution during its 170 years of existence. These were Walter Damrosch and Serge Koussevitzky.

In the past season, Dr. Leps led his orchestra in six concerts, four in the regular series and two free programs, one during Music Week, the other at the Stage College. The Music Week program took place on May 8 at the Metropolitan Theatre, Providence. Lorette Gagnon, pianist, was the soloist, playing the Liszt second concerto in A. Another offering was three pieces from the Chamonix Suite by Mrs. Clarence A. Barbour, orchestrated by Dr. Leps. This was the third season of the Providence Symphony Orchestra.

Sigma Alpha Iota Recitals at World's Fair

Sigma Alpha Iota is again presenting artist recitals at the Century of Progress during the summer. The series is arranged by Nina Shumway Knapp, of Evanston, Ill., president of Gamma Province, and members of the Sigma Alpha Iota national executive board. The course this year includes thirteen recitals by members of this fraternity. Six of these are scheduled to take place in the Illinois Host House and seven at the Hall

(*Photo by Malcolm Balfour Studio*)

NINA SHUMWAY KNAPP

of Religion at the fair grounds. The opening program was given in the first named auditorium, June 27, and was presented by Helene Grossenbacher, soprano, and Cordelia Pardee, pianist, both members of Omicron Gamma Alumnae Chapter of Sigma Alpha Iota.

The series last year consisted of eight recitals and featured nineteen Sigma Alpha Iota members, presented under the direction of Mrs. Knapp. Those appearing during the 1933 course were Emily Roberts, Mrs. Benjamin Ball, Cordelia Pardee, Blanch Boyce, Luelle De Windt, Roberts Marie Hayes, Edna Thompson, Thelma Michelson, Fredda Longfield, Eileen Bowman, Florence Autenrieth, Lulu Jones Downing, Virginia Knapp Collins, Caroline Encell, Mary Titus, Myrtle Oglesbee, Alice Regina Johnson, Mrs. M. H. Jones, and Barbara Sneath.

Nelson Eddy Has Two Hollywood Bowl Engagements

Nelson Eddy is singing twice with the Los Angeles Philharmonic at the Hollywood Bowl this summer. On August 2 he appeared in solos under Sir Hamilton Harty; on August 24 he is cast for Escamillo in a concert performance of Carmen. The American baritone, under contract to Metro-Goldwyn-Mayer, has just finished a scene for the picture Student Tour, similar to the one he did last winter in Dancing Lady. He is scheduled for an important part in Broadway Melody of 1934, on which production is due to start the middle of August.

Grete Stueckgold Renews Radio Contract

Grete Stueckgold's broadcasting contract has been renewed for next season. Following her last program on July 14 she sailed for Europe. She will be back in this country in time to begin a second series of thirteen Saturday evening broadcasts on the Chesterfield Hour, opening October 6. Her first concert date next season is November 1 when she will sing a recital under the auspices of the Cincinnati Matinee Musicale Club. She appeared in Cincinnati for this organization this past season and was immediately re-engaged for next winter.

Mme. Ernestine SCHUMANN-HEINK
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Other Than Nineteenth Century Music Deserves Hearing, Says Clavecinist

Mme. Roesgen-Champion Decries Tendency of Modern Audiences to Concentrate Attention on Productions of Romantic School

PARIS.—"I am sure you will agree with me," said Madame Roesgen-Champion, French composer-harpsichordist-musicologue, when interviewed the other day in her Paris home, "that music is an art often very negligibly understood by the public.

"The other day I encountered a charming neighbor who does book-binding as a hobby. She loves music and every member of her family plays or sings. To express her and their enthusiasm, she said rapturously, 'Ah, when the orchestras play Beethoven's Ninth' . . . .

"Yesterday another fervent lover of art, particularly painting, who goes regularly to orchestra concerts, said to me, 'How I love music! Chopin! every note is a cry of the soul!'

"Another cultivated family, with a violinist daughter, dreamed for years of going to Bayreuth. They came back with a *je ne sais quoi* in their soul, of mystery revealed, a corner of heaven at last glimpsed—after which life can go on without making much difference.

"And yet," Mme. Roesgen-Champion said, looking affectionately around the immense room with its collection of rare instruments, "never a word for Bach, for the no less great, even colossal Mozart, Rameau, Lully, never a word for Moussorgsky, or Debussy. Much of the music-loving public finds the maximum of musical enjoyment in works composed between 1800 and 1883, the year of Wagner's death. But does this same cultured public furnish its homes with a majority of furniture and pictures of the same epoch? Certainly not. In a hundred, there are at least eighty who will be found to have equipped their houses in a well-lighted, simple, practical and perfectly up-to-date manner. Ten remain faithful to the Louis XVI style with its charming grace, and little useless and harmonious details. The remaining ten have conserved the old furniture of their grandparents, and these ten alone are in the Wagnerian (not even Beethoven) ambiance!

THE PENCHANT FOR ROMANTICISM

"From whence comes this flagrant nonsense in taste? In part, from a certain lack of personality, but above all from the lack of instruction on the part of international artists and virtuosos of former years, and to some extent from certain international celebrities of today. The concert-going public which brings success to the box-office, goes only to hear well-known people and concerts which it has 'classified.' For heaven's sake, let us give that public some of the good music of the seventeenth and eighteenth centuries and also 'good' mdern music. Let us give it often, so that this public will make the acquaintance of such music, learn to love it, and learn to understand that simplicity, concision, clarity, and modest elegance contain fully as much 'humanity' as do any of the existing large-proportioned, overflowing discourses.

"True puissance and mastery, as also the intensity of feeling exhaled, are found—and to what magnificent degree!—in Bach, Mozart, Lully, Rameau, and the moderns. These qualities in no wise depend upon the employment of an enormous number of orchestral timbres, or upon ascending or descending at full speed, a great number of chromatic scales. With the apparently most simple technic, but with all his soul, even the most archaic composer can still profoundly move us. But he must be known, and one must give oneself to him in order that he will in turn give himself to the artist and then to the public.

"Dear, music-loving public," Madame Roesgen-Champion concluded, "try to love more than eighty-three years of music!"

I. S.

Centenary Celebration of the Zurich Theatre

ZURICH.—A number of excellent performances were given to celebrate this event, all of which gave the management opportunity to show the quality of the performances which are given at this important Swiss theatre today

The celebration opened with a matinee to which all people of importance who are connected with the theatre were invited. The new conductor, Robert Denzler gave an excellent performance of Die Meistersinger Prelude, this was in memory of Richard Wagner who at one time was the conductor at this theatre. There were a number of interesting speeches followed by the acting of a part of Die Meistersinger under the Regie of Emmy Krüger.

One hundred years ago the Magic Flute was given at the opening performance and so it was on this day too. Denzler conducted an excellent performance. The second evening showed the Swiss Comedy The Venus of Tivoli by Dr. J. Welti, who is an author in Zurich and at the same time the editor of the Neue Zuricher newspaper. The third and fourth evenings were devoted to the Swiss composers Othmar Schöck and Arthur Honegger. Schöck's Pantomime Das Wandbild after a sketch of Feruccio Busoni had its first performance and was admired for its originality, as well as his opera, Venus, which was already produced last winter but had great applause again. Arthur Honegger's Antigone an original composition that taxes one's nerves greatly gives to the ardent admirers of modern music riddles to solve. This aroused the enthusiasm of his compatriots, however.

Max Sauter-Falbriard presented two operas: Tosca and Barbiere di Siviglia with Bruna Risa as Tosca, the young tenor Allessandro Zilliani as Cavaradossi, and Mariano Stabile as Scarpia, successfully.

The last performance of this festival was Shakespeare's As You Like It beautifully put on by Dr. Reucker. JOSEPH KISCH.

Richard Copley Notes

The Roth Quartet will open its season October 8 with a concert at Mt. Kisco, N. Y. They will remain until the middle of December when they go abroad. Messrs. Roth, Molnar and Antal are spending the summer in America.

Late in August Josef Hofmann leaves this country for another European tour, remaining away until Christmas time. He will play in Great Britain, France, Austria, Spain, Portugal and elsewhere.

William Kroll, violinist, spending the summer at Woodstock, N. Y., where he is giving weekly ensemble concerts, has gone to Bar Harbor, Me., for the first two weeks in August to give a series of concerts with Ethei Cave-Cole, pianist, and Horace Britt, cellist.

Benno Moiseiwitsch, pianist, is returning to this country in the fall, after an absence of several seasons and will make his first New York appearance with the National Orchestral Association, Leon Barzin, conductor, on November 13.

Emanuel List, basso of the Metropolitan Opera, now at Marienbad, at the end of August goes to Salzburg to sing in a performance of Don Giovanni at the Festspielhaus.

Before the Westminster Choir (John Finley Williamson, conductor) goes abroad late in August for their second European tour, they will give concerts at Middlebury College, Middlebury, Vt., on August 10 and in the auditorium at Ocean Cove, N. J., on August 21.

All are under the management of Richard Copley.

Millikin Conservatory of Music Has Active Schedule

DECATUR, ILL.—The James Millikin University, which ranks high among educational institutions of this country, has one of its greatest assets in its Conservatory of Music. Located in this city, the school is unique among musical institutions in the unusualness of its course and in the strength of its faculty. A member of the North Central Association (rated in class A), Millikin Conservatory has grown to be one of the outstanding music schools in America under the direction of W. St. Clair Minturn.

Progressive yet conservative, the director of the school, a violinist of note and an all-around musician, has surrounded herself with a corps of artist teachers. Outstanding among them is José Echaniz, who has been appointed professor of piano and head of the piano department. Mr. Echaniz is equally well known in Europe as in America as a concert pianist. Grant Hadley, well known in Chicago and throughout the Middle West, heads the voice department, in which he is assisted by Mrs. Hadley and Louise Watson Helmick. In the piano department one finds such names as Edna Childs, Wilna Moffett, Stella Mae Chittum, Doris Lyons Smallwood, and Henrietta Clark.

In the violin department, besides Miss Minturn, the teachers in regular attendance are Prof. Harold C. Hess and Mary Heideman. Walter Emch is head of the theory department; Mayme Irons, instructor in public school music methods; Ann Louise Welch, director of the kindergarten-primary department, and Florence Royce, instructor in kindergarten. Annette Van Dyke is instructor in dancing and physical training.

The Millikin Conservatory has its own orchestra, where students of orchestral training may obtain experienvce. The school maintains a chorus for the performance of large choral works with orchestra and also for the study of a cappella music. Ample opportunity is provided for obtaining experience in public performance through weekly student recitals. The conservatory has its own band, in which qualified students of the university have an opportunity to play.

Operatic performances are given with casts made up of advanced students of Millikin Conservatory. Programs by the dance department are important annual events in Decatur.

The school is domiciled in one of the most beautiful buildings of the kind in the Middle West. Recitals and operatic productions are given in the large auditorium in the Liberal Arts Building. The dramatic department presents its students publicly four times during the collegiate year. S. K.

Otto Luening at the University of Arizona

TUCSON, ARIZ.—For the past two seasons Otto Luening has been engaged in reorganizing the theory and composition department at the University of Arizona. Last season the music students at the university presented two programs of original compositions under the supervision of Mr. Luening and this season three further programs were given. These included chamber music, choral and vocal compositions in the larger forms, and shorter works for various instrumental and vocal groups.

In addition, Mr. Luening gave a series of nine lecture-recitals as an integral part of the General Humanities Course. This course is required of all sophomores in the College of Letters, Arts and Sciences and the lecture-recitals were designed as an introduction to music for the average student at the university. Fifty composers were included in the series, beginning with examples from the ninth century and ending with a group of contemporaries. American composers of today included Weiss, Cowell, Bacon, Bricken, Berckman and Gershwin. The series was made possible through the coöperation of Dea Riesen and Drs. Schneck, Pattison and Fowler and President Schantz. The programs were presented by Mr. Luening, Rollin Pease, and students from the College of Music, and included several first performances of new works.

Johann Berthelsen Exhibits Paintings

Johann Berthelsen, voice teacher of Chicago, Indianapolis and New York, recently had an exhibition of his oil paintings at the Gatterdam Gallery in New York.

Mr. Berthelsen was a free scholarship pupil in the Chicago Musical College from 1902 to 1906, winning the gold medal in the classes of 1905 and 1906 for singing. He toured the United States and Canada, singing baritone rôles in opera from 1906 to 1911. Then he was engaged as vocal instructor at the Chicago Musical College for two years. In 1913 he headed the voice department of the Indianapolis Conservatory of Music, where he remained for six years. In 1919 he came to New York and opened private studios of voice instruction. Since 1912 he had devoted his leisure time to painting.

Mr. Berthelsen is known principally for his interpretations of New York City, Street Scenes and Central Park. In 1928 he won the Albert Erskiner Prize for pastel in Chicago. He is a member of the American Water Color Society and Allied Artists of America.

La Argentina Honored in Paris

La Argentina, who has been absent from this country for the past two years, is to return here next season. She sailed from Europe recently, bound for South America, where she has been engaged for a series of performances in Brazil and the Argentine. On her way north, she will visit Mexico, proceeding from there to the Pacific Coast, where she will open her fifth American transcontinental tour.

Mme. Argentina's farewell appearance in Paris on June 20 was among the principal attractions of the *grande semaine*, that gala week in the French capital which marks the close of the social season. The program was given under the auspices of La Presse Latine, and brought together press representatives of twenty-five countries of Latin Europe and America. At the conclusion, Mme. Argentina was presented with a laurel wreath of gold.

Barbizon-Plaza Stage Undergoing Alterations

The stage of the Barbizon-Plaza, New York, is undergoing alterations. Built originally as a concert hall, the auditorium of the Barbizon-Plaza has been called into use for theatrical and dance presentations, and is new being adapted to facilitate such productions, including the addition of storage space for scenery and properties.

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New York Encomiums
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RAMÓN GONZÁLEZ

"A musician of merit and individuality, a sensitive and modest interpreter."—W. B. Chase in N. Y. Times.

"Sensitive taste and touch, agreeable tone and unusually fine perception marked the playing. Gonzalez possesses a neat technic, rhythmic sense and ability to build climaxes."—Leonard Liebling in New York American.

Hailed in Porto Rico

"The success attained by Ramón González was a real triumph. The artist's profound comprehension of the pure and eternal beauty; mastery of the classic style; technic that permits him to forget all difficulty so that the listener may surrender himself to the spirit of the music, were among the merits observed. From the beautiful and poetic world of Beethoven, González transported the audience to the delightful realm of Scarlatti by interpreting the Capriccio. González's tone, velvety and of crystal clearness, became brighter and purer to express the ancient yet always new beauty of the tender harpsichordist. In the group of Chopin, González revealed himself an exquisite artist. His interpretations were poetic and faithful to the Chopin spirit. Airy grace, emotion that does not overflow the creative imagination—such were the most pronounced qualities of the artist in this part of the program. González then offered a sample of his ability as composer. He played, furthermore, a short Cuban danza of typical Afrocubano rhythm. A beautiful work, entitled "While the Piper Played" by Harold Henry, had in González a delightful interpreter. The Campanella of Paganini-Liszt was eloquent proof that our compatriot possesses a technic so sure that it permits him to conquer every kind of difficulty. There are no hazards for one like González, who succeeds in giving so admirable an audition of the formidable work of Paganini-Liszt. The first concert of Ramón González was a real gift of the spirit. He is already an artist who gives prestige and honor to the art of Puerto Rico."—*El Imparcial, May* 19, 1934

"Ramón González revealed himself a pianist of style, sure technic and deep understanding of the works on his program. González's art is tempered with the simplicity of the mature artist who has mastered the essentials of the works he interprets and is free of the pianistic mannerisms on which some artists depend to make their false art pass for real. He knows how to wrest from the piano a round tone, sweet, velvet-like, that serves to imprint on his interpretations the stamp of his own quiet personality, delightful and deep at the same time. González's phrasing is clear, limpid and incisive. He is also a composer of imagination and inspiration."—*El Mundo, San Juan, May* 20, 1934.

"At the monthly concert of the Pro Arte Musical we heard for the second time the notable Porto Rican pianist Ramón Gonzáles. This second audition confirmed and strengthened the opinion we formed of the young artist the first time we listened to him—that of being one of the very few genuinely noteworthy musical interpreters we possess. Three enviable qualities distinguish the art of Ramón González: artistic sincerity, impeccable clarity of execution and innate enthusiasm. The program wisely chosen to reveal in all its phases the versatility of the artist, fully proved this assertion. Such works as the Chromatic Fantasy and Fugue of Bach, The Fountain by Ravel, Baile Lucumi by Lecuona, La Campanella (Paganini-Liszt) and several Chopin pieces demand diversified gifts. The interpretation of the first of the works brought out, more than any other piece in the program, the distinct characteristics we have pointed out. There was besides the essential clarity that must prevail in the interpretation of this magnificent composition, a certain expressive serenity that few young pianists succeed in bringing out in the severe author of the fugues. In The Fountain by Ravel the artist gave us the restrained emotion that characterizes this exquisite work. In the Baile Lucumi by Lecuona, he captured among patterns of purest delight, the peculiar and exotic rhythm of the sensual and melancholy music of the famous Cuban composer. The two works by Liszt, The Legend of St. Francis and La Campanella, brought two interpretative successes, especially the second. There was nothing in his interpretation of this familiar composition of confused notes nor abuse of pedals. His Campanella is clear, precise. No one could demand a more appropriate and delicate manner of interpretation of that little jewel of music by Harold Henry entitled Dancing Marionette, offered by Ramón González. Ramón González possesses all the qualities demanded to become an interpreter of music in the suave manner of a Walter Gieseking."—*Nilita Vientos Gaston in El Mundo, June* 24, 1934.

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Prague Restores Janacek Opera in Commemorative Production

Two Stravinsky Ballets Re-staged—Two Rare Mozart Works—A New Coloratura—Wiener Saengerknaben and Other Youngsters—Zemlinsky and Sidney Beer Conduct

PRAGUE.—The eightieth birthday of the late Czech composer, Leos Janacek, was celebrated by the Czech National Theatre with a performance of his posthumous opera, From a Death-House, restudied under the conductorship of Vincenc Maixner. Although it belongs to the interesting and important products of the post-war epoch, the work will never become popular, because the action, based on Dostoiewsky's famous book, is not sufficiently operatic. However, the audience was deeply impressed, although the production did not meet the demands of the score.

In another gala performance of the same theatre, Feodor Chaliapin sang the title rôle in Massenet's Don Quichotte. The eminent Russian has been sufficiently praised as a magnificent singer and excellent performer of his parts. He is still the same admirable actor.

Two Ballets

The well-trained *corps de ballet* of the National Theatre showed its efficiency in two ballets of Stravinsky under the musical direction of Jozka Charvat. Pulcinella, new to Prague, is one of Stravinsky's cleverest scores, but not one of his best. The choreographic presentation of such formal music is more difficult than that of Petrouchka, which followed it, and in which Jelizaveta Nikolska, ballet-mistress, stage director and prima ballerina, earned the frantic applause of a packed house.

German Theatre "Goes Italian"

The opera repertoire of the German Theatre has been enlarged by four Italian works. Puccini's Madam Butterfly was newly mounted for the benefit of Traute Rohne, who disclosed a rich-toned upper register and fine interpretative abilities. The other rôles were sustained with varying degrees of competence. In Ballo in Maschera, Emil Pirchan surprised the audience with his setting for Act I. Instead of the usual audience chamber he had chosen a sandy and rocky bay in a dark-blue sea. The other settings were tasteful but conventional. Rose Pauly was a vocally excellent Amelia. Conductor Széll confounded dramatic graduations with orchestral noise and speed.

In the restoration of Traviata the audience gave an enthusiastic reception to the new coloratura soprano, Rose Book. Several weeks before she had revealed an extraordinary talent as Gilda in Rigoletto and had been engaged at once. Until recently she was at the State Opera of Hamburg, but as a non-Aryan Czech was probably unsuited to the Nazi regime. The artist has an opulent organ of crystal purity, velvety sweetness, which she handles with technical skill. Such a combination of technic, intelligence and artistic feeling is really rare. Above all she has a charming manner.

The first Prague production of Wolf-Ferrari's The Four Ruffians was scenically and histrionically brilliant. The opera, written in 1906, has not worn well. Today its orchestral transparency is trite, and the instrumental jokes are often shabby. But *régisseur* Renato Mordo and scenographer Frank Schultes did their best to amuse the large audience.

Willy Domgraf-Fassbaender, favorite of Germany, appeared as a guest in the title parts of Mozart's Figaro and Verdi's Rigoletto. His delineation of Figaro is one of his best rôles, but his well-conceived characterization of the hunchbacked jester did not satisfy completely, because of the weakness of his tenor-like upper register.

Wiener Sängerknaben and Other Prodigies

For the benefit of the Viennese victims' families the Wiener Saengerknaben gave two concerts, presenting a scenic performance of Mozart's Bastien und Bastienne. With their doll-like faces many of the boys looked like Viennese porcelain figures. Their voices sounded overstrained and shrill in the upper register, and their acting was awful. The second part of the program, comprising both sacred and secular music, was artistically the more valuable.

Thirteen-year-old Georg Pinkas took part in an orchestral concert of the Czech Philharmonic under Stupka. His playing of the Beethoven C major concerto showed great promise. The sureness of his touch and the clarity of his runs are those of a young virtuoso. Besides, he has musical feeling and a good sense for polyphony and thematic construction.

Daisy Guth, aged eleven, has also made her Prague début as a pianist. Receiving a diploma at the Viennese international competition for piano in 1933, she has since then qualified as a *wunderkind*. Indubitably little Daisy has gifts of no mean order. She astonished her hearers with the purity of her full tone and the careful art of pedalling. But there is too much evidence of technical training and not enough musical understanding to cope with Bach's Chromatic Fantasia.

Two Fine Liederists

Else Brömse, woman professor at the German Music Academy in Prague, earned the hearty applause of a large audience. In three well-chosen groups of Schubert, Wolf and Moussorgsky, the artist fascinated her public with her deeply musical interpretation. A newcomer, Gertrude Pitzinger, contralto, offered a well-selected program and revealed an organ of beautiful timbre and flawless intonation, besides an engaging, naïvely passionate manner of delivery. The concert finished with excerpts from Ernst Krenek's cycle, Reisebuch aus den Oesterreichischen Alpen, op. 62, new to Prague—charming songs, distinguished by harmonic simplicity and singable declamation.

Two Foreign Conductors

A late guest was the excellent English conductor, Sidney Beer, who held the baton in a concert of the Czech Philharmonic, arousing enthusiasm. Richard Strauss' Don Quixote and Dvorak's fifth symphony were the chief items on his program played admirably. In the second concert of the Czech Philharmonic Orchestra under the baton of Alexander Zemlinsky, the principal piece was Mahler's fifth symphony. The soloist was young Ruda Firkusny, playing Mozart's piano concerto in D minor with fine technic, both in speed and clarity.

GERTH WOLFGANG-BARUCH.

Chicago Opera Company Re-Appoints Longone

New Board of Directors Named—Harold F. McCormick Takes Post on Board—Season to Begin November 12

At a meeting of the board of directors of the Chicago Grand Opera Company on July 10, Harold F. McCormick was made honorary chairman; George W. Rossetter, president and chairman of the board; George Woodruff, who resigned as president, was retained as chairman of the executive committee; George I. Haight was elected vice-president; Lawrence H. Armour, treasurer, and Mrs. Ernest R. Graham, secretary. Other members of the board are Ernest R. Graham, the architect of the opera house, and Abner Stillwell, of the Continental Illinois National Bank. Paul Longone was re-appointed general manager.

The season, to begin on November 12, will be of six weeks' duration. Paul Longone is to introduce to Chicago several new artists besides re-engaging most of those who appeared successfully last year. He contemplates giving several novelties and enlarging both the chorus and the orchestra. It is said that the price of admission is to be raised ten per cent and also that many American singers will be found in the personnel of the company.

Victoria, B. C., Hears Festival and Choral Programs

VICTORIA, B. C.—The Victoria Music Festival was held during the month of May with much success.

Under the conductorship of Stanley Bulley, the Victoria Madrigal Society, assisted by the Cathedral String Orchestra, presented a concert in the Empress Hotel. The program featured works of the late Gustav Holst, including the Rig Veda hymns and Hecuba's Lament, the contralto soloist in the latter being Norah Jones. Smyth Humphreys, violinist, played the Nardini concerto in E minor.

The final concert of the New Deal Series brought Margaretha Lohmann, pianist, and Kurt Reher, cellist, in recital at the Empress Hotel.

The Victoria Male Choir gave a musical travelogue for the Musical Art Society May 4 at the Shrine Auditorium. Frank Tupman conducted and Maguinna Daniels acted as accompanist. The soloists were Violet Wilson, contralto; Katherine Stokes, soprano and Helen Winn, pianist. A. A. F.

Durst Resigns from Cincinnati College

CINCINNATI, O.—Dr. Sidney Durst has resigned as director of the Cincinnati College of Music. He relinquished this post in order to have more time to devote to his classes in organ, composition, harmony and counterpoint at the college. The resignation was effective July 1. J. Herman Thuman succeeds him as business manager. D.

PAUL STASSÉVITCH

has recently directed ten concerts over a period of three weeks, conducting three orchestras, the Municipal, New York Civic Symphony and the Knickerbocker. These appearances were at the American Museum of Natural History, Brooklyn Museum, Prospect Park, Forest Park and the Mall in Central Park, New York.

San Francisco Opera Association Announces Plans

SAN FRANCISCO, Cal.—In the absence of Wallace M. Alexander, president of the San Francisco Opera Association, Robert Watt Miller, vice-president of the organization, has issued the first announcement as to cast and repertoire for the San Francisco Opera Company's 1934 season.

Beginning on November 14 and closing on December 8, a season of twelve performances will be given in the War Memorial Opera House.

The operas announced for production are: Lakmé, La Rondine, Otello, The Bartered Bride, Carmen, Manon, Mignon, Faust, Madama Butterfly, La Tosca, La Traviata and Tannhäuser.

The artists so far engaged are: Elisabeth Rethberg, Lotte Lehmann, Lucrezia Bori, Ninon Vallin, Lilian Clark and Emily Hardy, sopranos; Lauritz Melchior, Richard Crooks, Mario Chamlee, Dino Borgioli, Raymond Marlowe and Marek Windheim, tenors; Richard Bonelli and Alfredo Gandolfi, baritones; Louis D'Angelo and Ezio Pinza, bassos.

Gaetano Merola, Alfred Hertz and Wilfred Pelletier will be the conductors with William Tyroler as assistant and Antonio Dell 'Orefice as chorus master. Armando Agnini returns to occupy his accustomed position of stage and technical director and Adolph Bolm will direct the San Francisco Opera Ballet. C. H. A.

Student and Professional Concert Ticket Service

The Student and Professional Concert Ticket Service, now in its fifth year, is an organization which offers to registered members the privileges of reduced prices to many concerts of the season, as well as free admission to concerts whenever such benefits are available. The membership fee is a nominal annual sum, and the privileges of membership include weekly announcement to subscribers of the concerts and other attractions for which reduced rates and free admission are available; and the best available seats. Coöperating with the service are leading concert managers of New York, among them the Columbia Concerts Corporation (Concert Management Arthur Judson, Inc., Evans and Salter, Inc., Haensel and Jones, Metropolitan Musical Bureau, Inc., and Wolfsohn Musical Bureau of New York, Inc.), Richard Copley, National Music League, Inc., Vera Bull Hull, George Leyden Colledge, National Broadcasting Company, New York Philharmonic (Young People's Concerts), S. Hurok, Charles L. Wagner, William C. Gassner, Harriet Steel Pickernell, Schola Cantorum, Oratorio Society of New York, People's Chorus of New York, Inc., Betty Tillotson, New York Madrigal Society, Musical Art Management Corporation, and the Columbia Institute of Arts and Sciences. The Student and Professional Concert Ticket Service is located in Steinway Hall, New York.

Eidé Noréna's Activities

Eidé Noréna, soprano of the Metropolitan Opera, sang seven times at Covent Garden, London, between May 31 and June 16. She interpreted the rôles of Liu in Turandot and Mimi in La Boheme. On June 11 she sang at the annual charity concert given under the patronage of the Princess Royal; on June 27 she was heard as Ophelia in Hamlet at the Paris Grand Opéra. On July 4 and 6 she appeared in recital in Copenhagen.

During the summer Mme. Noréna sings at the Paris Opéra in Mozart operas, as Gilda and Juliette, and will fulfill engagements in the gala summer season at Vichy. She is also to make twenty new records.

Concerts and Opera Presented at Robin Hood Dell

Smallens, Ormandy and Iturbi Are Conductors—Tales of Hoffman, Lucia and Trovatore Produced

PHILADELPHIA.—Another season of concerts and opera at Robin Hood Dell opened auspiciously on July 5, with an interesting program under the direction of Alexander Smallens. After the playing of the Star Spangled Banner, the program opened with a spirited reading of Weber's overture Euryanthe, followed by the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream; Wotan's Farewell and Magic Fire Music of Wagner and Don Juan of Strauss.

The symphony of the evening came after the intermission and the audience enjoyed Mr. Smallens' colorful reading of the Tschaikowsky symphony No. 4.

On Friday evening the audience warmly welcomed Eugene Ormandy, as first guest conductor of the season. Mr. Ormandy chose to open the program with Dvorak's New World Symphony and conducted with his usual verve and well calculated *tempi*. The second half of the program contained Strauss' Till Eulenspiegel, Tschaikowsky's Francesca da Rimini, closing with Brahms' Hungarian Dances 19, 20, 21.

On Sunday evening a large audience turned out for the season's first Sunday "pop" concert, which was made up entirely of Viennese music by Schubert and Strauss. The Rosamunde overture and the Unfinished Symphony in B minor made up the first half of the program, with Eugene Ormandy again conducting. Three of Strauss' popular works were on the second half of the program, overture Die Fledermaus, Tales of the Vienna Woods, Blue Danube waltz—all of which Mr. Ormandy conducted with much musical imagination. The slightly known Perpetuum Mobile of Strauss had to be repeated and as an encore Mr. Ormandy offered the Pizzicato Polka.

First Opera of Season

The season's first opera, Tales of Hoffman was given on Monday evening under the direction of Alexander Smallens. Dimitri Onofrei was a particularly good Hoffman, Bianca Saroya used her voice to great advantage in the rôle of Guilette, Margaret Codd scored with her characterization of Olympia, the mechanical doll, and Irene Williams sang with her usual taste and ability, the rôle of Antonia. Abrasha Robofsky did some excellent work as Olympia's father and Albert Mahler made the most of his three smaller parts. Margaret Harshaw as "the voice of Antonia's mother" revealed a rich contralto voice, which she used effectively. The chorus work was well done and the staging good.

The outstanding number on the program of July 11 was the Beethoven ninth symphony. Under the direction of Eugene Ormandy it was given a notable reading with much attention to detail and contrast. The chorale finale was particularly well done by the Robin Hood Dell Opera Chorus. The Strawbridge & Clothier Chorus and the solo quartet made up of Agnes Davis, soprano; Ruth Carhart, contralto; Robert Betts, tenor; Eugene Lowenthal, bass.

On Friday evening, Mr. Ormandy gave the all-Wagner program which had been scheduled for the previous Saturday evening, but not given because of rain. The program opened with a brilliant reading of the overture and baccahanale from Tannhäuser, followed by Dance of the Apprentices and Entrance of the Meistersingers from Die Meistersinger. The second half of the program contained three excerpts from Die Götterdämmerung, including Seigfried's Rhine Journey, Funeral March and closing scene Brünnhilde's Immolation, which was effectively sung by Agnes Davis, soprano.

Lucia Heard

The second opera of the season was Lucia di Lammermoor. Muriel Munrel, a coloratura soprano, new to the Dell audiences, was a pleasing Lucia and did her best work vocally and dramatically, in the mad scene. Claudio Frigerio, as Sir Henry and Harold Kravitt as Raimondo did some of the outstanding work of the evening vocally; and Myron Duncan as Edgardo, was well cast. The smaller rôles by Agnes Davis and Albert Mahler were satisfactorily done. Mr. Smallens directed with his usual keenness and the stage settings were most impressive.

On Wednesday evening Jose Iturbi, the brilliantly gifted pianist came as second guest conductor with the Philadelphia Orchestra. The first half of the program was all Beethoven, the Egmont Overture and symphony No. 5, both of which were given delightful readings by Mr. Iturbi. The second half of the program contained two novelties, the Aquarelles of Chavarri and three dances from The Three Cornered Hat by DeFalla. Both had interesting moments and were well received by the audience.

Iturbi Conducts Mozart

On Thursday evening Jose Iturbi again conducting, the program opened with Mozart's Eine Kleine Nachtmusik, followed by an interesting reading of Schumann's symphony No. 3. The second half opened with another novelty Sinfonia de Antigona by Chavez, followed by Debussy's La Mer.

The Friday evening program opened with Rimsky-Korsakoff's Scheherazade. Mr. Iturbi was recalled several times. Two numbers by Borodin, On the Steppes of Central Asia and Polovetzian Dances from Prince Igor and Danse Sacree et Danse Profane by Debussy and Introduction and Allegro by Ravel, with Nicanor Zabaleta doing beautiful work with the solo harp, concluded the program.

On Saturday evening Jose Iturbi chose the Tschaikowsky Pathetique Symphony to open the program. Mr. Iturbi gained unusual effects, particularly with exaggerated *tempi*. This was followed by two Wagner numbers, Prelude and Love Death and Prelude to Die Meistersinger. The whole program was enthusiastically received.

Sunday evening brought out a record breaking audience to hear a pleasing popular program, the high light being the twenty-five minute piano recital by Jose Iturbi. Mr. Iturbi's brilliant and delicate playing had its usual effect and only the stage hands closing the piano, silenced the enthusiastic audience.

Mr. Iturbi played Sonatinas by Couperin and Scarlatti, three Chopin numbers, Mazurka in E minor; the Fantasie in C sharp minor; Waltz in A flat; Ravel's Pavane pour une infante defunte and Sevilla by Albeniz. Encores were Brahms' A flat Waltz and a Spanish dance by Navarro.

Il Trovatore Performed

The third opera this season brought a distinguished cast to Robin Hood Dell for a notable performance of Il Trovatore. Cyrena Van Gorden, Azucena, imparted a convincing vitality to the gypsy woman rôle, and handled the part, both dramatically and vocally, with extreme artistry. Bianca Saroya was particularly good as Leonora; Frederick Jagel was excellent as Manrico and Claudio Frigerio used his pleasing and mellow voice to advantage in the part of Count di Luna. Harold Kravitt as Fernando was outstanding of the smaller parts and Agnes Davis, Allessandro Augelucci, Edmund Irvine and Pierino Salvucci most capably completed the cast. Under Alexander Smallens' keen direction the unity and timing were splendid and along with creditable work of the chorus made complete a most admirable performance, which was enthusiastically received.

E. F. S.

Numerous Music Events at Chautauqua

Georges Barrere Directs Orchestra—Daughter of Regiment Performed—Eminent Soloists Heard

Among the recent music events at Chautauqua, N. Y., was a concert on July 21 in the Amphitheater, featuring Jack Abram, pianist, with the Little Symphony under the direction of Georges Barrere. For the past several years, Mr. Abram has been a pupil of Ernest Hutcheson at the Juilliard Graduate School of New York. He was heard in Beethoven's fourth concerto for piano and orchestra in G major. The following day, the orchestra, again under Mr. Barrere, gave its Sunday afternoon concert in the same auditorium. The program, broadcast over the NBC system, included the Schubert symphony No. 5 in B flat and other instrumental numbers. Josephine Antoine, Pauline Pierce, Albert Gifford and Roderic Cross, accompanied by the orchestra and two pianos, repeated their earlier performance of the Brahms Liebeslieder. Miss Antoine also sang the aria Una voce poco fa from Rossini's Barber of Seville.

The Chautauqua Opera Association gave a performance of Donizetti's Daughter of the Regiment on July 20, with Josephine Antoine in the title rôle, Julius Huehn as Sulpizio, Charles Haywood, Tonio, Joan Peebles, Countess of Berkenfeld, and the other parts taken by Floyd Worthington, George Britton and Warren Lee Terry. The production was repeated July 23. Albert Stoessel conducted.

July Music Week concerts were opened on July 24 by the Chautauqua Symphony Orchestra, with Ernest Hutcheson, pianist, as the soloist in MacDowell's D minor piano concerto. Another feature was Mr. Stoessel's composition, Festival Fanfare. Earlier in the day, Mr. Hutcheson gave a recital at the Sherwood Studio. July 25, Mr. Stoessel conducted the orchestra, with Miss Antoine as assisting artist, and, in the evening, led a second program with Julius Huehn as the soloist.

The opera association gave Puccini's La Boheme on July 27, presenting two singers new to this audience, Earl Weatherford, tenor, and Janice Davenport, soprano, from the Rudolph and Musetta of the cast.

Closing Music Week were two symphony concerts, both under Mr. Stoessel, one a children's concert in the morning; the other in the evening, with Mischa Mischakoff, violinist, as soloist.

The Sunday afternoon symphony program of July 29 brought Georges Miquelle, cellist, as well as purely orchestral numbers, among them Marion Bauer's Indian Pipes. That evening, the Chautauqua Choir, Walter Howe, director, gave a sacred song service.

Marion Bauer has concluded a lecture series on Twentieth Century Composers. The final event, July 27, was on America's Contribution. Charles Haywood and Harrison Potter assisted her.

July 28, the Chautauqua Chamber Music Society offered its third concert of the series now current. Participating were Messrs. Mischakoff, Johnson and Miquelle, Charles Lichter and Ralph Christman for the instrumentalists, and Pauline Pierce, soprano, with Harrison Potter accompanying.

Georges Barrere, flutist, was soloist under Mr. Stoessel with the symphony orchestra July 31; the assisting artist of August 1 was Joseph Knitzer.

Pro Arte Quartet Concludes Series

On July 25 the Pro Arte String Quartet, who have been members of the summer music faculty at Mills College, closed their series of twelve concerts. The four members of the ensemble—Alphonse Onnou, Laurent Halleux, Robert Maas and Germain Prevost—go from the college to their native Brussels to spend the remainder of the summer with their families and to take part in summer festival concerts. Beginning in the fall, their itinerary includes England, Spain and a second English tour. As official quartet for the Belgian court, they may give several concerts at Laaken. In January they return to America for an eastern tour, including the Atlantic seaboard cities. In 1935, they come again for the summer music session at Mills College.

Theilade Returning for Reinhardt Production

Nini Theilade, Danish dancer who made her first American tour last season, will come here in August as solo dancer and ballet mistress for Max Reinhardt's production of Midsummer Night's Dream which is to be given in California during September and October.

The production is intended to launch an annual California festival comparable to European summer festivals. Reinhardt will come early in September to direct rehearsals. The performance begins at the Hollywood Bowl, September 19, continuing there throughout that week. Later performances will be given at the Greek Theatre in Berkeley and the new San Francisco Opera House.

Mlle. Theilade has been engaged by Reinhardt to dance the rôle of the first fairy and also to have complete charge of arranging and directing the dance portions of the play. She has previously appeared in four of Reinhardt's European productions, including his presentation in London last summer of Midsummer Night's Dream.

Immediately following the conclusion of the California festival, Mlle. Theilade starts her own dance recital tour of two months.

Ole Bull Manuscript Discovered

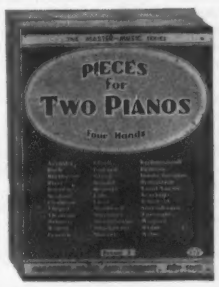
The autographic manuscript to an unpublished composition of Ole Bull, Siciliano e Tarantella, op. 4, has been found in Germany by Ola Linge, composer and a biographer of Ole Bull. The work is for violin and piano for eight pages, and then follow fifty-one pages of orchestra score. This is said to be the only music manuscript yet discovered in Bull's own handwriting. The composition, played for the first time in Breslau in 1843 and then in Copenhagen and Christiana, was also performed in Ole Bull's first tour of America (1844-46) and at the Paris Opera, March 16, 1846, by the celebrated violinist. The manuscript had dropped from sight since Bull's death in 1880. Having been discovered again, it will be reintroduced by the Philharmonic Orchestra of Oslo next autumn. The manuscript has been bought by the University Biblioteque, Oslo.

Harmati Composes Music for Dance Plays

Sandor Harmati, composer and orchestral conductor, who recently led the Musicians Orchestra in New York and is now director of the Westchester Music Festival in White Plains, N. Y., has composed the music for one of the cycle of dance plays, entitled Men and Women, by Alfred Kreymborg and is expected to take part in the première of this production at Our Playhouse, Peterborough, N. H., early in August.

Mildred Price Smith, young Philadelphia pianist-composer, has joined Our Playhouse group and is writing the music for another of these plays.

THREE IMPORTANT MUSIC WORKS



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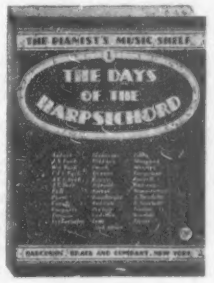

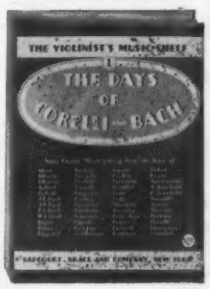

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July Brings Many Music Events to Chicago

Detroit and Chicago Orchestras Led by Eminent Conductors at Exposition—Numerous Recitals Heard—Summer School Classes Largely Attended

CHICAGO.—The month of July has been one of much musical activity in this community. At a Century of Progress exposition symphony programs have been given twice a day by both the Chicago and the Detroit symphony orchestras and recitals galore have taken place. Without being unduly optimistic, it may be stated that depression has been felt less this summer among musicians. A survey made by this office revealed that music schools as well as private teachers are more active now than they have been during any summer since 1930.

CHICAGO SYMPHONY CONCERTS

Many noted conductors wielded the baton during the July series of concerts given by the Chicago Symphony Orchestra on the Swift Bridge of Service which have been broadcast over NBC networks. The first week's concerts began on July 1 and were directed by Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra. Musician, composer, organist and conductor, DeLamarter knows how to build symphonic programs and whenever he was at the helm the orchestra was at its best. The men are acquainted with his easy beat and without rehearsal they followed his most minute demand.

Karl Krueger, conductor of the Kansas City Philharmonic Orchestra had the honor of being the first guest conductor. Well known here through his many appearances at the conductor's desk, Krueger added to his reputation and won the acclaim of the throng, which was not slow in recognizing one of the leading conductors of the day.

The next guest conductor was Carl Bricken, director of the University of Chicago Symphony Orchestra, who has done a great deal for the cause of music at the Midway institution. Young in years, Bricken is an accomplished musician and a conductor to be reckoned with, as witnessed during the three concerts he directed.

Then came Henry Weber, a conductor of the Chicago Grand Opera Company, who, judging from his masterly readings, is as efficient a symphonic leader as he is an operatic conductor.

It was a happy thought of Swift & Company to secure the services of Willem Van Hoogstraten, distinguished conductor of the Portland, (Ore.) Symphony orchestra, for the week of July 22. Previously known in Chicago only through reputation, under his flexible baton the Chicago Orchestra played well.

During the last week of the month the baton was wielded by Jerzy Bojanowski, eminent Polish conductor, former leader of the Warsaw Symphony Orchestra and Opera company, who is making a name for himself here as a fine interpreter of Polish music as well as of classic and modern works of composers of all nationalities. The concerts Bojanowski conducted at the Swift Bridge enhanced his reputation.

Conductors to be heard during the month of August are Henry Hadley, Sir Hamilton Harty and Frederick Stock. Meanwhile, Eric De Lamarter will remain in his customary post at the conductor's desk throughout the season.

DETROIT SYMPHONY ORCHESTRA

That music is playing a big part in the commercial world today is proven by the fact that Henry Ford brought the Detroit Symphony Orchestra to Chicago for a ten weeks' season at the Century of Progress. Thanks to his generosity, hundreds of thousands have heard the Detroit orchestra not only at the Fair but also throughout the country by means of the Columbia Broadcasting network. Before and after the concerts the Ford exhibition is overcrowded, and long before the appointed hour for the concerts seats in the Ford Gardens are all occupied.

Victor Kolar, assistant conductor of the Detroit Symphony Orchestra was at the desk throughout the month of July. Every one of his programs was well built and beautifully played. Although we were unable to be on hand nightly, we found that the Detroit ensemble sounds as well over the air as it does in the Ford Gardens at the Fair.

MANY CHICAGO MUSICIANS ACTIVE AT THE FAIR

The Chicago and Detroit Orchestras, though the leading musical attractions at the Fair, did not interfere with the many other musical events that took place on the exposition grounds. Twenty-five orchestras played in as many clubs, cafes, restaurants and night clubs. A great many musical programs were given in the Court of the Hall of States. Well known bands performed at the Lagoon Theatre, eminent soloists were chosen for the numerous musical programs at Illinois Host House and at various concessions. Choruses have taken part in many programs and it is said that next month the Apollo Musical Club of Chicago will be heard under the direction of Edgar Nelson in conjunction with the Chicago Symphony Orchestra.

AMERICAN CONSERVATORY SUMMER RECITALS

Notwithstanding the fact that July was a rather hot month, all the recitals given under the auspices of the American Conservatory summer school were overcrowded. The series was begun by Louise Hattstaedt Winter, soprano, and Rudolph Reuter, pianist, whose appearance at Kimball Hall (where all the recitals took place) was an event of the summer season. Mrs. Winter ranks among our leading sopranos. She is the possessor of a lovely voice, is a gifted interpreter and her success left no doubt of the pleasure of her auditors. Mr. Reuter's appearances here are so numerous throughout the season that a review of his work seems unnecessary at this time. It will suffice to say that he was at his best and had to add many encores to the interesting numbers listed on the program. Tomford Harris, pianist and Edward Eigenschenk, organist, were heard on July 5. Both were well received in their unhackneyed and well played program.

On July 11 Edward Collins, pianist, and Theodore Harrison, baritone, gave a joint recital of uncommon interest. Mr. Collins shone both as pianist and as composer, six of his own piano numbers appearing on the program. They were as well received as numbers by Handel, Beethoven, Paderewski, Chopin, Brahms and Liszt. His playing revealed not only his facile and impeccable technic, but showed him a gifted interpreter and creator. His emphatic success was richly deserved. Mr. Harrison sang the Brahms cycle, Vier Ernste Gesange, in a manner entirely to his credit and was the recipient of such prolonged plaudits after the group that he had to return to the stage to add an extra number.

Heniot Levy, pianist, and Marie Sidenius Zendt, soprano, shared the July 18 program. Mr. Levy was heard in the Beethoven sonata, opus 109, twelve Chopin etudes, Debussy's Reflets dans l'eau and Liszt's Mephisto Valse. A pianist of the Rubinstein type, Mr. Levy's thought seems to be interpretation and he really showed the many students and musicians who filled the hall how those numbers should be played. If we have emphasized upon Levy's interpretative power, we might add that in the Chopin etudes his runs were so well executed that even the intelligent audience could not restrain its enthusiasm until the close of the group and burst into applause.

Mrs. Zendt disclosed anew the limpidity and volume of her tone in well chosen numbers, which she sang with fine musicianship, distinct enunciation and lovely tone. One of her best liked numbers was Heniot Levy's Evening, a lovely song.

CHICAGO MUSICAL COLLEGE PROGRAMS

On July 10, Mary Ann Kaufmann, soprano, with Rudolph Ganz at the piano, and Ida Krem, pianist, gave a program of modern music in the Chicago Musical College summer school recital series at Curtiss Hall.

A chamber music concert by Rudolph Ganz, Leon Sametini and Daniel Saidenberg on July 12 brought excellent readings of the Beethoven E flat major and Brahms C minor trios.

One of the most interesting recitals of the series was without doubt the two-piano program by Rudolph Ganz and Mollie Margolies, on July 17. Their program was out of the ordinary in that it included two numbers heard for the first time here—Theodore Kirschner's arrangement of Brahms' variation in E flat major on a theme by Robert Schumann and the Sentimiento from Infante's Andalousian Dances. There were also Rudolph Ganz's popular Animal Pictures, Chabrier's Three Romantic Waltzes and Philipp's transcription of the Bach organ prelude and fugue in D major. All those numbers were superbly played and the audience, which taxed the hall to capacity was enthusiastic from beginning to end.

HARRY ZELZER'S CONCERT COURSE

Manager Harry Zelzer announces a series of recitals at Orchestra Hall beginning in October. Six programs will be given by the following artists: Grete Stueckgold, Carola Goya, Jascha Heifetz, Ossip Gabrilowitsch, Tito Schipa and Albert Spalding.

VISITORS HERE

Among the welcome visitors during July were Fortune Gallo, who has again secured the Auditorium Theatre for a prolonged stay of the San Carlo Opera Company beginning next October; Ina L. Thursby, sister of the late Emma Cecilia Thursby, and Mrs. Robert Maurice Preston, of New York.

FRANK WALLER JOINS CHICAGO CONSERVATORY

Dr. Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra and the Milwaukee Civic Opera Company, has been added to the faculty of the Chicago Conservatory of Music. Bernard Cantor, stage director, remembered as having staged Lawrence Tibbett's Emperor Jones, Jeritza's Tosca and Thomas' Pagliacci at the Auditorium, has also joined the faculty. Casts for the production of grand and light operas for professional performances are now being recruited.

DENTON'S MONDAY NIGHT MUSIC SERIES

Grace Denton's third subscription series of the Monday Night Music Series, to be given at the Auditorium Theatre, will bring an array of artists and productions. November 8 will mark the opening, with Gertrude Stein's Four Saints in Three Acts. Nino Martini is to be heard for the first time in Chicago at the December 10 concert. On January 28, Chaliapin and the Russian Opera Company will present a gala performance of Boris Godounoff. Chicago is to hear Arthur Schnabel for the first time on February 11, and the series concludes on February 25, with Lotte Lehmann, soprano, and Gregor Piatigorsky, cellist.

RUDOLPH REUTER'S SUMMER CLASSES

Rudolph Reuter is conducting one of the largest summer classes in recent years at the American Conservatory. Eulalia Herrmann, of Rock Island, Ill., pupil of Mr. Reuter, was the winner of the summer free scholarship. She recently won a concert appearance in Chicago in October, in a competition sponsored by the Musical Guild.

DE PAUL SCHOOL OF MUSIC RECITALS

The De Paul Symphony Orchestra (Wesley La Violette, conductor) played its June concert in the Hall of States at the Century of Progress Exposition. Rose Goldberg and Richard Wickum, pianists, and Ray Olech, baritone, were the soloists.

Graham Reed presented the following pupils in a recital of songs at De Paul University School of Music on July 6: Grace Altick, Berton Coffin, Lilian Swinford, Jean Pilon and Linna Timmerman Hunt.

Students of Walter Knupfer were heard in piano recital on July 10. John Mathison, Beatrice Levinson, Mildred Sperry, Lorraine Zwengel and Raymond Hanson furnished the program.

A chamber music program was given on July 13 by Isador Berger and colleagues of the Chicago Chamber Music Society.

Arthur C. Becker played an organ recital at St. Vincent's church, July 1.

VIOLA COLE-AUDET AND ERICH SORANTIN IN RECITAL

Under the auspices of the Chicago Musical College Viola Cole-Audet, pianist and composer, and Dr. Erich Sorantin, conductor of the Philharmonic Orchestra of Nashville, Tenn., gave a joint recital at Curtiss Hall on July 24. The program was unusual in that it was made up principally of compositions by the recitalists. Dr. Sorantin played the Bach Chaconne for violin alone with fine understanding. He then presented two of his own compositions, Capriccioso Amoroso and Rondo in G, which showed him as fine a composer as a violinist. This group ended with a fiery performance of the Wieniawski Souvenir de Moscow. Then came Mme. Cole-Audet's Sonata Fantasque in G minor, played by the composer and Dr. Sorantin, which has added considerably to Mme. Cole-Audet's reputation as a composer.

Both recitalists proved fine ensemble players as well as soloists. The pianist shone in a group of piano compositions from her prolific pen. It included Capriccio Mexicana, Capriccio in C major, Fireworks Around Old Mexico and Capriccio Espagnole in B flat minor. A composer of distinction, Mme. Cole-Audet is also an excellent interpreter of modern school writers. Her romance, dedicated to Edythe Kinsey, is a gem. Her sonatina in F major has a definitely outlined *fugata*, the motif, coming out often for the

(*Continued on page 30*)

Else Harthan Arendt's Summer Activities

Among Else Harthan Arendt's important summer engagements were joint recitals with Edwin Stanley Seder on June 25 at Oberlin,

ELSE HARTHAN ARENDT

O., for the National Council of Congregational and Christian Churches, and on June 27 at the national convention of the American Guild of Organists at Rochester, N. Y. On July 15, she appeared as soloist with the Chicago Bach Chorus on Swift Bridge at a Century of Progress exposition, Chicago. Besides her recital appearances, Mme. Arendt has had a heavy teaching schedule.

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DECATUR, ILLINOIS

Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—With the closing of the musical season, interest has centered around student recitals.

Marguerite Colwell presented the following piano pupils in the Phillips Studios: Betty and Donald Rotrock, Neal Riekse, Doris Radford, Aura Bae Cooper, Lorraine Zeeuw, Marjorie Nield, Ruth Hoogsteen, Jean Haynes, Mary Jane Smith, Dennie Babcock, Herman Broene, Harry Southwick, John Brown, and John Zoutendam.

The following pupils of Augusta Rasch Hake gave a recital in the St. Cecilia Studio: Arlene Harris, Mary Louise Witt, Joan Mulder, Ruthe and Regene Scheíman, Jean Lindberg, Mary Atwell, Shirley Subar, Thelma Holmes, Marie Roman, Jane Rutstein, Mary Conklin, Wilma Anderson, Harold Wheeler, and Maier Gittlen. Mrs. William Jacobitz, contralto, contributed vocal numbers.

Xaveria Voigt Kelling presented seventeen of her pupils in piano recital at her home studio.

The School of Fine Arts gave two programs, featuring the following advanced students: Nellie Mae Welmers, Mary Conklin, Jane Lombard, Hazel Moore, Marian Decker, Eleanor Malek, Margaret Nicholson, Mrs. Robert H. Wood, Mrs. Lucille Schaafsma-Dinsmore, Mrs. Garnet Black-Wolff, Gerard Hanchett, and Gordon VanRy. Also Mary Jean Rogers, Gaylene Grieve, Jack Collins, Beatrice McCleary, Arle Schneider, Arline Baessler, Mary Knoblauch, Elnora Kieft, Martha Moore, Dorothy Thwaites, Jane Jelsma, Margaret Smith, Anita Malek, Elizabeth Chervenka, Lucille Steigenga, Ethelyn Wride, Alice Schipper, Lorraine Kloskey, Adriana DeJong, Richard Saddler, Mrs. Neil VerWys and Mrs. Ora Chervenka.

At the graduation of four students from the dramatic department of the School of Fine Arts, the musical assistance was furnished by Eleanor Malek, pianist, Gordon VanRy, baritone, Peter Kleynenberg, cellist, and a trio consisting of Louise Boschma, violinist, Jane Lombard, cellist, and Eleanor Malek, pianist.

The same institution has recently organized a string quartet, which gave its first concert at the school studio. Its members are Ned Colby, first violin, Dr. Charles Bell, second violin, Howard Cress, viola, and Peter Kleynenberg, cello. They were assisted by William Rose, flutist, and Mrs. Kleynenberg, pianist. H. B. R.

HOUSTON, TEX.—During the midsummer months the Houston Symphony Orchestra has been making plans for the season of 1934-35 under the leadership of Frank St. Leger. The personnel is to be enlarged, and programs are being planned to include unusual numbers.

Mrs. Henry Connard, who has had charge this summer of the organ and choir of The Clemens Memorial Church, on July 8 sang John Prindle Scott's The Voice of One Crying in the Wilderness.

Music at the Church of Annunciation of this city is under the leadership of the young organist, Mary Ann Slabinsky. Miss Slabinsky has had charge of the organ for the past six months.

Two vocal pupils of Mrs. John Wesley Graham, Ramon Adams, and Libbe Palla, will be heard over CWS. These two singers were chosen from a large group of those trying for the honors of being heard over this station. Miss Palla is only nine years old.

Lovers of opera are delighted to learn that there is a probability of hearing Melvena Passmore, soprano, in Lucia di Lammermoor this winter.

Phyllis Childs, one of Houston's younger musicians who has been spending the summer at Camp Waldemar, in September will enter Hockaday's School, in Dallas, where she will continue her musical studies.

On July 3, Katherine B. Morgan gave a lecture in her studio on What to Hear in Opera and Orchestra. K. B. M.

INDIANAPOLIS, IND.—A twilight musicale was presented at the John Herron Art Institute last month. A string quartet assisted by local musicians performed a Serenade by Clarence Loomis which is based on the Indian Serenade of Percy Bysshe Shelley, also playing Impressions of a Holiday (Goossens) and the quintet in F minor (Franck).

Ingeborgia Cordeselli was heard at the Academy of Music in a song recital last month. Her program of German and English numbers revealed a quiet beauty of style and true rhythmical accent.

Ada Bicking has joined the summer staff of the National Music Camp at Interlachen, Mich. She will serve as staff adviser to students. Miss Bicking has served on the summer staff for several years and is former state director of music in Michigan.

Donald Gilley and Mr. and Mrs. Fred Jefry were in Rochester, N. Y., the last week in July, attending the national convention of the American Guild of Organists. They left for Schroon Lake, N. Y., the following week to spend the remainder of the summer in musical study.

Several interesting programs have been presented on the Scottish Rite carillon during the spring and summer months. Church choirs and other musical organizations have contributed to the programs at various times to large and appreciative audiences.

Elsie MacGregor has received the award of Fellow of the American Guild of Organists. She was prepared for the fellowship examination by Frank Wright of New York.

The Propylaeum Club met last month for their annual lawn fête and musicale. An interesting program of songs and violin numbers were heard by the club members. H. C. G.

OKLAHOMA CITY, OKLA.—The Oklahoma University at Norman presented a festival on July 20, in the Summer Pergola on the campus. Prof. R. H. Richards, conductor, assembled an orchestra of fifty and a chorus of 125 and arranged the following program: Thanks Be to God, from Mendelssohn's Elijah; Gounod's Gallia, a motet for mixed voices, and the Henry K. Hadley cantata, In Music's Praise. Soloists were, Wilda Griffin, soprano, and Forrest West, baritone, with Paul S. Carpenter as concertmaster and Helen Ruth Holbrook as accompanist.

Recent additions to the Fine Arts Department include Spencer Norton and Lyman Stanley, piano, Wilda Griffin, voice and Adrian Primo, violin.

Gounod's opera Faust was given in the new amphitheatre in Enid on July 18 and 19, under the direction of Albert Boroff, musical director of Sinai Temple, Chicago. Leading rôles were sung by Henry Hobart, Enid, tenor; Frances Atwater Lindloff, Norman, soprano; Forrest West, Anardarko, baritone; Willa Maude Inlow Harris, Oklahoma City, contralto; and Milton Aspahl, Enid, bass. The opera was sung in English, with the actors wearing modern dress.

Mr. Boroff is conducting a five-week master class in Enid at this time.

The artists' series to be given at Shrine Auditorium in the coming season includes Fritz Kreisler, November 14; Giovanni Martinelli, early in December; Guy Maier and Lee Pattison, January 14; the Monte Carlo Ballet Russe, February 19, and Dusolina Giannini, March 11. Frances Potter Hauser is the manager of the series. F. P. H.

PORTLAND, ORE.—With funds furnished by the SERA and through the efforts of the Oregon Federation of Music Clubs (Jocelyn Foulkes, president), a band and two orchestras are giving thirty-six concerts in the city parks. The Musicians' Mutual Association (Burns Powell, president) contributes the compensation insurance, while the public relations committee is responsible for incidental expenses. This project provides work for seventy needy musicians. The Day Music Company is donating a rehearsal hall.

The Ellison-White Bureau (Frank E. Andrews, manager) is booking a number of noted attractions for the season of 1934-35. On the list are John Charles Thomas, Roland Hayes, and the Don Cossack Chorus.

Members of the Explorers' Club recently had the pleasure of hearing Dr. Emil Enna, pianist-composer and music editor of the News-Telegram.

Directed by D'Zama Murielle, the Portland Women's Symphony Orchestra is offering a series of popular concerts in the Public Market Auditorium.

The Portland Opera Guild (Laura Sharp Chilson, director) is rehearsing Hänsel and Gretel, Taming of the Shrew, and Robin Hood.

Marguerite Melville Liszniewska, Cincinnati pianist, has a summer class here. J. R. O.

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented Blossom Time by Sigmund Romberg in the Sunken Garden before an unusually large and enthusiastic audience. The rôle of Schubert was sung by Albert Rappaport, guest artist, who gave an artistic characterization. Lois Farnsworth Kirkpatrick made a charming Mitzi. Bertha Berliner as Bella Bruna sang the rôle with distinction. This was her first appearance before a San Antonio audience, since her recent return from Italy, where she appeared in opera. Pleas McNeel as Schober, Mary Ethel Vaughn as Fritzi, Emmi Clegg Prokop, Kitzi, and Jack Blankfield as Kranz, did admirable work. The minor leads were taken by Barbara Brown, soprano, Elmore Rice, tenor, and Roger Cook and Wally Gursch, baritones, in creditable fashion. Others in the cast were Kay Crews, Lloyd Harrington, Fritz Neuhauser, Antoinette Banspach, Harold Cheney, Betsy Rucker, Roland Klar, B. A. Berne and Lelia Pyron. David Griffin conducted with authority. The stage direction was in the capable hands of Harry and Florence Griffith. Ruth Russell Matlock was ballet mistress. Two beautiful ballets were given, one during the first act (Polka) with Helen Rose Compton as soloist and one (Prelude) preceding the second act with Jane Moon as soloist.

Burdie Frederickson, soprano, was presented in recital by her teacher, Mary Stuart Edwards. Numbers by Pergolesi, Sibella, Paisiello, Gounod, Delibes, Debussy, Fuentes, Valverde, Mozart, Kurt Schindler, and Rasbach displayed to advantage her well-trained voice. She was assisted by Florian Lindbergh, violinist, who played with fine technic and tone. Agnes Sanchez was the capable accompanist.

Lucile Klaus, singer, dancer and pantomimist, was presented in recital by Jean Wildenstein. The program was divided into three groups, Oriental, French and Russian, the stage settings for each being beautiful. Miss Klaus' clever interpretative ability was shown to advantage in the numbers chosen. She is a voice student of Elizabeth Cunningham and receeived her dancing instruction from Theodore Kosloff. Able assistance was given at the piano by Merry Brendel, who also contributed two groups of solos, which were well received. S. W.

SAN DIEGO, CAL.—The San Diego Symphony (Nino Marcelli, conductor), opened its eighth season at the Organ Pavilion in Balboa Park, July 17, playing to a large and enthusiastic audience. The concerts are given under the auspices of a committee of which Mrs. Marshall Orlando Terry is president.

The season offers six concerts on consecutive Tuesday evenings, the orchestra numbering about ninety local musicians, many of whom are graduates of the High School Orchestra, and are now studying in Eastern music schools. Most of the first chair players have been members of various major symphony orchestras, and now make their homes in this city. The work of the organization has grown each year in musical importance.

Much interest here attaches to the fact that Conductor Marcelli is one of the resident conductors to be invited to lead at the Hollywood Bowl. He will conduct the program on August 11, and a large number of San Diego music lovers plan to attend the Bowl on that night. H. B.

SEATTLE, WASH.—The Sinfonietta Orchestra, under the baton of Peter Meremblum, is the newest contribution to the musical life of the city. The personnel has been selected almost entirely from the ranks of the Seattle Symphony Orchestra. If the present schedule for concerts is fulfilled, this organization should be one of the most active groups in the entire Northwest. It is modelled after the Sinfonietta orchestras of Boston, Philadelphia, New York and San Francisco, and will be under the management of Cecilia Augsperger Schultz.

The Cornish School summer session is actively under way. Already there have been several individual recitals including piano, string quartet, violin and dance events given both by students and members of the faculty. A splendid art exhibit has been held and two plays will have been presented before the summer session is over.

Hannah Schmidt and Oscar Pennington, voice pupils of Ella Helm Boardman, have appeared recently in solo recitals at the Baroness Hotel recital hall.

Summer concerts in the Seattle Parks have included several appearances of the Seattle Symphony Orchestra, under Louis Rotter (assistant conductor) and are attracting much favorable comment, as it is the first season the Symphony Orchestra, as such, has made outdoor appearances under the auspices of the Park Board. J. H.

Pupils' Recitals Are Feature of White Plains Schedule

WHITE PLAINS, N. Y.—The past month has been filled with pupils' recitals. The music section of the White Plains Contemporary Club has invited local teachers to give recitals with their pupils at the club auditorium.

Pupils of Alice Johns displayed some excellent training in a program given at the Contemporary Club auditorium on June 17. Miss Johns presented a group of solos, playing with facile technic, beautiful tonal coloring and musical feeling.

Ted Shawn and his ensemble of men dancers were presented at the County Centre by Mrs. Julian Olney on June 14, in connection with the Westchester County Flower Show. Admirably interpreted groups of dances were enthusiastically applauded.

The Baccalaureate service at the White Plains High School was sung by the First Baptist Church Choir, Elizabeth B. Cross, organist and choir director.

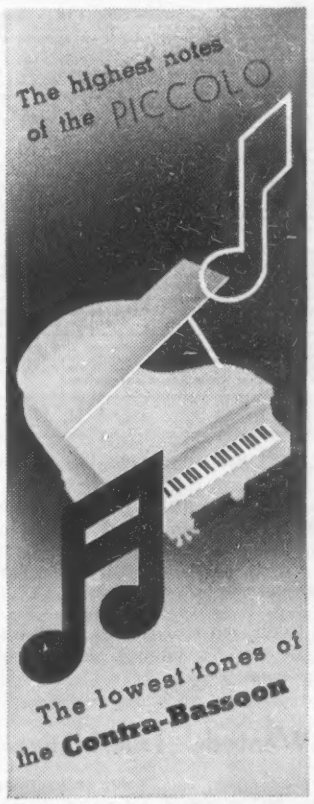
The White Plains High School Band, directed by J. Dale Diehl, gave a delightful outdoor concert recently.

Following the example of the Little Theatre movement, a Little Opera movement is being worked out by the Westchester Workshop in the County Centre. Mrs. Chester G. Marsh, workshop director, hopes to develop eventually an amateur opera company which will, after a course of study under a capable director, be able to sing operatic works in English in a creditable manner. Many singers are already registered. It is also hoped that particular attention may be given to works of American composers.

On July 27, Archer Gibson gave a delightful moonlight organ recital at the Shallow Brook Farm, Mt. Kisco, the estate of Joseph C. Baldwin, Jr. The recital, which was for the benefit of the Westchester County Society for the Prevention of Cruelty to Children, was given on the Aeolian organ of the huge music room. E. H.

Damrosch to Visit Eastern Music Camp

WATERVILLE, ME.—Walter Damrosch, for more than forty years conductor of the New York Symphony Orchestra and now Musical Counsel to the National Broadcasting Company, expects to visit the Eastern Music Camp, Lake Messalonskee, Sidney, Me., this summer to conduct the 100-piece student symphony orchestra. The orchestra is made up of boys and girls of high school age from more than fifty Eastern cities who are spending their summer combining music study and a vacation in Maine. Dr. Damrosch is honorary president of the Eastern Music Camp Association. He probably will visit the Music Camp some time during August, when a special Damrosch Day is to be held. Two years ago Dr. Damrosch conducted the Eastern Music Camp Symphony Orchestra before 4,000 people from all parts of Maine and New England.



The contra-bassoon is pitched so low that its presence in the orchestra seems to be felt rather than heard; conversely, the high, thin voice of a single piccolo will rise above the full orchestral ensemble. And between the two they parallel very closely the compass of the human ear.

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NEW YORK August 11, 1934 No. 2827

They are never alone that can enjoy noble music.

—o—

Not much joy reigns in Europe except for its music festivals.

—o—

Clever composers frequently are good, but they are not the best.

—o—

Every musician meets his Waterloo at last, but some keep on singing, playing and composing just the same.

—o—

Wanted: True Native Expression

The effort of American composers to speak in "native" accents is not a new thing. It has persisted through many decades, but at present there is an intensified seeking for this idiom, with many composers of respectable equipment and some with considerable originality representing various parts of the country, somewhat as the literary schools of the Middle West, the East and South are active. John Tasker Howard, writing on Native Elements in American Music, in the summer issue of The American Scholar, publication of the honorary fraternity, Phi Beta Kappa, makes a searching analysis of these efforts.

. . . "America is seeking to 'go nationalist' in music, and for the most part self-consciously," writes Mr. Howard. "We have had Walt Whitman in literature; where is our Whitman in music? In asking that question we forget, perhaps, that Whitman wrote as he did because he was expressing himself. That he achieved the expression of America was an individual affair, something that came from within him, and not a tangible element imposed from without in answer to public demand. It has often been said that music is a universal language—a statement fundamentally true, though trite. Nationalism may be achieved in international speech, yet the peoples and races who have been the most intensely national in their music are those who are nationalists by temperament, and nations of homogeneous races —Norwegians, Spanish, Bohemians, Italians. We cannot lose sight of the heterogeneous mixture of races in America. To seek for a music that would represent the United States ethnologically is a vain and impossible task. Music may reflect some of the component races of America but only one of them at a time. To express America, our composers must tell of Americans temperamentally rather than racially, and that is something that must be accomplished subjectively and unconsciously."

Mr. Howard's conclusion is, however, one of optimism. "Creative music in America," he states, "is at the threshold. Exactly what threshold it faces and where the door will lead is not easily determined. There are a number of composers who can tell exactly what the American music of the future will be but no two composers make the same prophecy. In music, more perhaps than in the other arts, Americans have leaned heavily on European models. Such reflection is thoroughly understandable; our nineteenth century composers studied abroad (principally in Germany) at a time when Continental Europe was acknowledged to be the well-spring from which all musical tradition and progress flowed. Moreover, our racial background was planted not in the soil of the American Continent but in various nations of the Old World.

"For many years Americans were content to tolerate such a state of affairs. The fact that a native or resident composer could write music that was 'correct' and sounded well was in itself sufficiently remarkable to represent a credible achievement. With the turn of the century and the arising of a national consciousness in the American people, musicians and music lovers have become increasingly aware that our own music has been little more than German, French, or Italian music composed by Americans.

"To correct this state of affairs drastic measures have been suggested and by some musicians adopted. Anything that seemed to derive from the soil of the North American Continent was seized upon as fair game for adaptation. The Russian composers, the Norwegians, the Spaniards, had achieved nationalism by using their native folk-songs. All Americans needed to do was to seize upon the folk-songs of their own people. Soon there arose a group that appropriated songs of the American Indian while others turned to the 'spirituals' of the Negro, little realizing that the Indians and the Negroes are peoples with temperamental characteristics so different from those of the composers who used the material that any treatment these musicians might give the melodies would be wholly objective and for the most part manufactured. Recently there has come the knowledge that nationalism is a subtle element and that its expression must be achieved subjectively; that a pair of blunt shears is not enough to cut the cord which has tied us to our foreign cousins for several centuries. Some have been so conservative as to feel that the cord should not be altogether severed.

"In spite of its cosmopolitan character the American people has developed a number of traits that are individual and definitely to be recognized. Whether these can be expressed through a medium so abstract as music is another matter, but the temperamental characteristics are nevertheless present and waiting to be translated."

The figure of the Average American which this writer conjures forth is rather of the Mark Twain Yankee tradition. He says:

"First among these comes our buoyancy. There is in the American disposition a carefree, jaunty attitude altogether distinct from the light-hearted moments of other nationals. It may be argued that this phase of our temperament represents the Irish in our blood, just as some feel that our thrifty countrymen show Scotch extraction. But it cannot be denied that the American, when he snaps his fingers at the Universe, shows an impertinence beyond the courage of his foreign relatives; a daring that has come from the tradition of pioneers. Those who profess their ability to reduce jokes to classification and formulae hold that there is a definite American humor; that, just as British wit is based primarily on understatement, the typical American humor rests largely on exaggeration, on the absurdity and ridiculousness of overstatement. Hence, the comic strip, a thoroughly American institution.

"As for our idealism, our conception of what expansive living should be in a land where every man is free to determine his own destiny, we have that too. Though each of us may have a different vision of how his ideals may be achieved we do have ideals, whether they be material or spiritual. In the nineteenth century our idealism was expressed through sentimentalism; today it is heard through a realism based on sentiment.

"By reputation Americans are always in a hurry. We like to call such haste a spirit of enterprise, but whatever we term it, it was probably developed by the need our ancestors felt for combating the elements and fighting for their existence in a land where the first necessity was providing a living. Now that the material resources of the Continent are actually realized we have so acquired the habit of hurry that we must still make haste to get all we can from what life offers us. Our inventive genius has come from the enterprise of our forefathers, and America has made remarkable contributions to the mechanical and scientific progress of the world. We have created the skyscraper, subways, machines for doing almost everything that man found drudgery. The fact that such machines have nearly destroyed us is beside the point; we have made them, and even though we are as yet unable to use them intelligently they constitute a factor that has had a definite influence in shaping the American temperament.

"Our desire for standardization is another trait which seems part of the native character. Our eagerness to join something, whether it be the local Rotary Club or the Daughters of the American Revolution, arises not only from a love of sociability but also from a desire to be like other Americans. It may be this craving which is at the bottom of the demand that American art be truly American, even though it is apparent that too much standardization might altogether destroy anything so fragile."

These are characteristics peculiar to Americans, and these characteristics will appear subjectively in American music, he believes, when our musicians have achieved the spiritual height that awakens emotional and intellectual response in their hearers.

Tracing the development of American music from the "singing families" who toured the country, through minstrel shows, to Stephen Foster, who brought to his medium the quality of sincerity, Mr. Howard finds a song literature which often truly expressed such characteristic American qualities as jauntiness, rollicking fun and sentimentality.

After such writers as John Knowles Paine, Dudley Buck, and the Boston group, appeared MacDowell, an original figure, yet one whose work was perhaps a Scotch-Irish moulding of German romanticism, rather than a true product of the American scene. Dvorak's New World Symphony stimulated the folk-song group, this commentator states. Later came jazz, with its restlessness and standardized monotony of underlying rhythm. Its roots are American, but set only in the soil of the Negro element of the race and the Broadway interpretation of him.

"The Mayflower may look elsewhere for a spokesman," Mr. Howard concludes. Only temperamentally may the American be at present represented in his music. His types are too varied and too complex and unassimilated yet to lend themselves to a unified objective presentation.

—o—

Bearers of Goodwill

With the nations of the world uneasy at the present moment because of a return of the old troublous rumors of international rivalry and strife, the rôle of art, and in particular that of music, gains added importance. The highest forms of music are international in their ministry to the needs of men—a fact which is testified by every concert given in the world's music centres. Nationalistic groups may claim this or that composer as their own, but if the message of these creators is sufficiently moving and universal, its benefits cannot be imprisoned within geographical boundaries.

The visits of musical organizations from one country to another are the most potent form of artistic missionary work, for this interchange quickens warm and powerful responses such as no amount of suavely diplomatic interchanges can accomplish. The imagination of a people is captured more effectively by the expression of common feeling in song and symphony than by repeated assurances of governmental authorities of mutual goodwill and cooperation, however necessary these may be.

Perhaps the most fitting comment as to the peace-promoting mission of musical organizations which visit other countries was that made recently by Leopold Stokowski in reference to the forthcoming European tour of the Westminster Choir, the members of which sail on August 25 for an extensive itinerary of European music centres. Said Dr. Stokowski: "No finer way could be imagined to bring goodwill between nations and a definite step toward the restoration of the brotherhood of man than through the universal language of music—expressed with such beauty and inspiration by the Westminster Choir." This tour of the Westminster Choir becomes thus a mission of international, interracial understanding, hence a mission of peace. As a mission of peace, it is a mission of prosperity. It is interesting to know that some American business leaders see so clearly the connection between the mission of music and peace and between peace and prosperity, that they are willing to sponsor this mission of music with their financial strength.

VARIATIONS

By Leonard Liebling

First, two items which accumulated before the desk was closed down for its toiler's European vacation.

⁂ ⁂ ⁂

These days they point out anyone as a curiosity who has neither published a novel nor is writing one. Elissa Landi, Hollywood screen actress, not satisfied with film successes, reaches out for literary fame with a novel called The Ancestor, just issued by Doubleday, Doran. I shall not read it, if the New York Evening Post is correct when it summarizes part of the story as follows: "Astra was a prima donna eager for love. John, the American steel magnate, twice her age, buffooned around her during the intervals of settling the affairs of Europe and during one of these intervals along comes the handsome gifted violinist, Franz Perfel, who plays Cesar Franck's Symphony in D and Astra swoons."

The only rival to Herr Perfel seems to be a virtuoso in a Saturday Evening Post story a few years ago—I wish I could remember the title and the author's name—who "played Liszt's concerto divinely on the cello."

⁂ ⁂ ⁂

Add similes: As uncomfortable as a Hitlerite tuning in on a radio and getting "The Rise of the Goldbergs."—*New York Sun.*

⁂ ⁂ ⁂

And now for some doings of ye editor in Europe—

⁂ ⁂ ⁂

Paris does not seem the same without the usual droves of Americans. They have stayed away this summer because of our sickly dollar which rates only fifteen francs as against twenty-five last year. Paris hotels, shops and chic restaurants are the chief sufferers, but the French population (the wealthiest in the world, per capita) does not appear to be stricken with grief at the absence of our compatriots. Theatres and the race-tracks entertain large crowds. Private motor cars throng the streets—and gasoline costs sixty-five cents per gallon. Expensive gowns adorn the modish shops. The Rue de la Paix exhibits its customary dazzling array of jewels. Taxes have gone to about thirty per cent, but no complaints are heard. The French, still on the gold standard, seem to manage admirably. Was America's financial retreat advisable? Is the sixty cent dollar really necessary?

⁂ ⁂ ⁂

When I reached Paris I found some old friends on the billboards of the Grand Opera—Thais, Faust, Hamlet, Rigoletto, Samson and Delilah. As compensation, however, there were also Valkyrie and Lohengrin.

⁂ ⁂ ⁂

And at the Folies Bergere they have—yes, your guess is correct—la Mistinguett, the intact and indestructible dancer.

⁂ ⁂ ⁂

Chaliapin is doing his pet stunts for Parisians, with a company of his own, in Prince Igor and Boris Godounoff.

⁂ ⁂ ⁂

Ganna Walska is at her Chateau de Galluis, near Paris, with Mme. Frances Alda as a house guest.

⁂ ⁂ ⁂

Aboard the SS. Bremen, Europe bound, the Olympic and Leviathan were passed, both heading for France. The former carried Albert Spalding, and one of the latter's passengers was Carrie Jacobs Bond. Strain my ears as I would, I failed to hear any music from either vessel.

⁂ ⁂ ⁂

In Dortmund, Germany, a jazz band, conducted by "Jonny Lang," ran into difficulties recently because of its program which juxtaposed an American foxtrot and the Badenweiler March, the latter being a favorite number of Hitler. Young Nazis hissed, hooted, and finally mobbed the unfortunate musicians, after a student had made a speech in which he declared: "It is infamous to companion revolting Negro rhythms with a piece of music so beloved by our *Führer.*" The Dortmund newspapers disparaged the undue heat of the fervent patriots.

⁂ ⁂ ⁂

Barcelona, with its leafy, wide boulevards, handsome public buildings and residences, subways, population of 1,500,000, vast industrial enterprises, and elegant social life—to say nothing of its famed Liceo Opera—offers truly metropolitan attractions for even the most exacting tourist, including political unrest and occasional bomb throwing. It is the opinion of expert statesmen that north and south Spain will soon smooth out their differences, with full autonomy for the former.

⁂ ⁂ ⁂

A visit to Sitges, the ancient seaside resort (Subur in Roman days) near Barcelona, was well worth while. The village has fine statues of El Greco, and of the modern painter Rusinol. On the heights is the estate of the late James Deering, American, once a hero in Spain when he gathered his great art collection for the ostensible purpose of creating a museum at Sitges. He was as heartily hated and execrated when he suddenly removed the priceless treasures to his own land. Since that time, Spain has passed laws prohibiting the exportation of its classical pictures and ancient art relics.

⁂ ⁂ ⁂

Barcelona recently held a festival week to celebrate Pablo Casals. He was made an honorary citizen of the Catalonian capital and presented with the gold medal of the city, after which a procession escorted him to the formal opening of a new street called Avenida Pau Casals. ("Pau" is Catalonian for Paul.) The Banda Municipale of eighty-five men, and the Orquesta Pablo Casals (the noted symphony orchestra of Barcelona) gave concerts, at which the celebrant played solos and conducted a new work from his pen, Sardana (a Catalonian dance) for thirty-two cellos. There was an exhibition of Casals mementoes, consisting of letters, diplomas, wreaths, a stone of the room in which Beethoven died, gifts from noted persons, Casals' first cello, and the manuals of the instrument on which he used to play when he was an organist at his birthplace, Vedrell, about fifty kilometers from Barcelona. Acrobats came from there to join in the late festivities and their honorary tribute was the famous typical stunt of Vedrell, five men standing perpendicularly atop each other's heads.

It might interest young music students to know that Casals still practices five hours daily. He is fifty-seven years old.

⁂ ⁂ ⁂

Age often is no bar to industry or progress. Moriz Rosenthal, seventy-two years old, wrote me the other day: "Believe it or not, but I continue to see improvement in my piano playing from year to year. (His latest press reviews are stupendous.—L.L.) I may visit America in 1935-36; whether as a public performer or a mummy, fate alone will decide."

Rosenthal has just gone to South America for a tour of nineteen concerts starting July 14 in Rio de Janeiro. In Buenos Aires he is scheduled for eight recitals with a different program at each.

⁂ ⁂ ⁂

From Oslo, Carol Longone sends a budget of news about the recent first season of Italian opera ever given in Norway. "Oslo went wild over Tosca and Il Barbiere," reports Mme. Longone, "and the singers and conductor, Issay Dobrowen, were fêted overwhelmingly by the public and the press. There is to be a longer season next year."

Mme. Longone, although on vacation for the summer in Norway, was prevailed upon to be the piano accompanist at a series of operatic concerts in Oslo, Göteborg, and Stockholm. One of the singers was Toti Dal Monte, coloratura soprano, well known in America.

⁂ ⁂ ⁂

Evenings at Palma are mostly spent listening to short-wave radio, with fine concert and opera programs—and only occasional brief commercial blurbs—from Italy, France, Germany, England. One night America also turned up with a homelike offering, a broadcast by Rudy Vallee.

⁂ ⁂ ⁂

Things move with Olympian calm in Palma. Last summer they were putting up new buildings and laying down new streets here. The same buildings and streets are still in dignified construction. Laborers take off three hours for luncheon, except when they take off whole days for *verbenas* and *ferias,* or to dedicate them to the memory of the various saints. The Saints number legion and the *verbenas* and *ferias* are as frequent as sharps and flats in a composition by Schönberg.

⁂ ⁂ ⁂

"Verde" means "green" in Spanish. You do not wear green neckties or clothes in Spain unless you wish to be suspected of royalist sympathies. The reason why? V-E-R-D-E is supposed to stand for (V)iva (e)l (r)ey (d)e (E)spaña—"Long live the king of Spain."

⁂ ⁂ ⁂

Horchata de chufa, a sort of white truffle, supplies juice for one of the most popular Spanish soft drinks, a milky and somewhat sweet liquid served cold. It is far more healthful than the American ice cream soda. By the way, Coca Cola enjoys wide vogue over here.

⁂ ⁂ ⁂

An American who knows Spain, insists that one Spaniard is a Catholic; two Spaniards are a tango; three Spaniards are a bull fight.

⁂ ⁂ ⁂

One of my prized possessions is a signed and dedicated photograph from Belmonte, the most artistic of the present roast beef killers in the Iberian Peninsula. Asked whether he had read Hemingway's bull-fight book, the great matador said: "Of course, and it is excellent; but he is far too complimentary to me and my modest talents. By the way, I have never met Hemingway." Belmonte returned to the arena (at Palma) recently after an absence of seven years and was received like a home-coming conqueror. He admits that he felt nervousness and some fear. However, he killed his regulation two bulls with sure touch and technic.

Belmonte has personal charm, is intelligent, well read, and thoroughly posted on history and world politics. With his wife, a Peruvian, he lives on his large estate near Seville and breeds bulls for profit. He does no special training for a *corrida,* stays up late the night before, drinks champagne, but eats nothing for hours in advance of his meeting with the horned adversaries. He receives from $4,500 to $5,000 (dependent on the size of the community) for one afternoon in the ring, representing an average of one hour of work. He has been gored dozens of times and is scarred from forehead to ankles.

It was a rare honor to ride to the Plaza de Toros, at Palma, with Belmonte and to be allowed to watch him dress. Police cleared a way for the car through cheering crowds. Belmonte's dressing began with yards of tape bound about his feet and sewed tight by his attendant. Then cotton was packed about the tape and between the toes. Finally came two pairs of pink stockings, a silk pair drawn over one of cotton. The slippers have no heels and fit so tightly that it is difficult to put them on even with a shoe horn. Bows are fastened to the tips. A plain white shirt goes next to the skin. The short trousers have no slack and cling like a glove. The adjustment of the sash is another complicated matter. Belmonte draws in his abdomen and the long piece of silk circles around and around the body as tightly as breathing permits. The coat, heavily embroidered with gold braid and sequins, weighs many pounds and is as stiff as the trousers. Cotton inserts constitute the armpits to allow freedom of movement. Trussed in this garment, Belmonte tests it by stretching his arms and weaving them about, somewhat in the manner of shadow boxing. Then came the final touches. A black rosette with a short piece of wire projection, is twisted in his hair at the back of the skull, to take the place of the pigtail which used to be the traditional wear of the *Matador.* Finally, the characteristic black hat, with its crown and two side elevations, completes the full regalia, except for the red *muleta,* and the death dealing short sword, several of which are carried by the attendant as he follows his master and hero to the fevered ring with its triumphs and ovations for the *Matador,* its possible gorings, and perhaps—death.

⁂ ⁂ ⁂

The unique and ironical thing that makes Belmonte the greatest of current *Matadors* is the fact that he cannot run, owing to a defect in the arches of his feet. While his colleagues are able to scamper away when goring threatens, Belmonte must remain standing still and save himself merely by "passes," which are twists and turns of the body. Other *Matadors* remain always two feet or so away from the bull; Belmonte mostly reduces the space to about ten inches, with his body continually grazed by the animal's horns. It is a lovely pastime, fully as dangerous as for a music critic suddenly to face a prima donna whose latest performance he has panned.

⁂ ⁂ ⁂

I am receiving various bills forwarded to Europe by my thoughtful New York office. Herewith let me inform my creditors officially that I have declared a moratorium regarding home rent; I repudiate the telephone account; I shall settle with the gas company in kind; I am attending to the butcher with a token payment of three copies of the Musical Courier; and I am ready to liquidate all my obligations when there is a general revision and scaling down of bills everywhere and everyone pays what he owes.

Foreign News in Brief

John Reed's Book Provides Soviet Libretto

Moscow.—John Reed's Ten Days That Shook the World provided the libretto for an opera by K. Krachmarey which won favorable mention in the opera contest of the Moscow Grand Opera, the results of which were announced on June 12. No first prize was awarded in the contest.

Reed, with his stirring description of the Bolshevist revolution, gained such favor with the Soviets that, after his death in 1920, he was buried under the walls of the Kremlin. He is regarded today as one of the heroes of the revolution. M.

Leeds Festival Set for October

The Leeds Tiennial Festival will take place October 3 to 6, with the conductors Sir Thomas Beecham and Dr. Malcolm Sargent. Features of the programs include Verdi's Requiem and Liszt's Christus, with Ninon Vallin as leading soprano; Cyril Scott's new work, La Belle Dame sans Merci, Mozart's Mass in C. minor, Vaughan Williams' Benedicite, Songs of Sunset (Delius) and Bach's Christmas Oratorio. The instrumental soloists are to be Artur Schnabel in the Brahms B flat concerto and Josef Szigeti in the D major concerto of Mozart.

Paris American Women's Club Season

Paris.—The recital course given the past season by the American Women's Club of Paris, in the concert hall at the club, was particularly interesting. It comprised twelve concerts. Those heard were: Carlton Gauld, bass, Beveridge Webster, piano; Charles Panzera, baritone, Orlando Barera, violin, Jean Dansereau, piano; Marjorie Lawrence, soprano, Bernard Michelin, cello; Adelaide Eakin, soprano; Robert Laffra, cello; Grete Sinding-Larsen, mezzo-soprano, Micheline Kahn, harp; Joaquin Nin-Culmell, piano; Quatuor Feminin de Paris, piano, violin, viola, cello; Polly Johnson, piano; Robert Johnson, baritone; Claire Alcée, soprano; Lucille Wallace, harpsichord, Adelaide Eakin, soprano; Moloney Sisters, two-piano jazz, Hughes Cuenod, tenor.

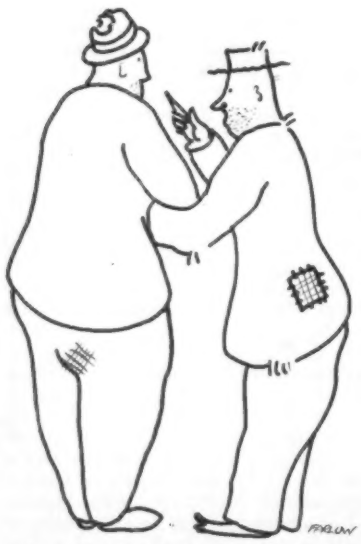
The 1933-1934 music committee was headed by Emma Eames and Mary Garden; the committee for 1934-1935 is headed by Mme. Arnaud Faure, Mrs. John H. Fitzgerald and Mrs. Robert Eakin. I. S.

Jacqueline Salomons Gives Paris Recital

Paris.—Jacqueline Salomons, French violinist, was heard on June 14 in a concert given by Lise Granger-Daniels, singer. In a program of modern French music, Miss Salomons presented the sonata for two violins by Honegger with Madeleine Massart. She also played Samazeuilh's Chant d'Espagne, accompanied by the composer, and Ravel's Tzigane. There was a large and appreciative audience. S.

Summer Programs at Kurhaus, Scheveningen

The Hague.—Through the intermediary of Concertdirectie Dr. G. de Koos, the following artists have been engaged for appearances at the Kurhaus, Scheveningen, during the summer: Birgit Engell, Arthur Rubinstein, Marian Anderson, Nathan Milstein, Emanuel Feuermann, Alfred Cortot, Mitja Nikisch, Elisabeth Schumann, Francis Koene, Henriette Bosmans, Enrico Mainardi, Jeanne Jasper, Vasa Prihoda, Zino Francescatti, Stefan Askenase, Bronislaw Hubermann, Alexandra Trianti, Ruth Posselt, Cornelis Tromp and Alanah Dalias. H.



"Les go up to der park; de CWA band's playin' Mozart ternight."

Summer Opera at Vichy

Vichy.—This popular French watering-place is, as usual, offering a brilliant opera season to its summer visitors. The performances take place in the Casino Theatre, and all of them have been broadcast: Le Coq d'Or, with Eidé Noréna, E. de Castellane, C. Raissoff, Kanchine, Theo. Ritch, G. Doubrowsky, and Zaporojetz (July 12); Il Trovatore, with Giovanni Brevario, Cesare Formichi, M. Bernasçoni, Giannina Lombardi, and Aurora Buades, Francesco Alfi conducting (July 21); Tristan and Isolde, with José de Trevi, Bernasconi, Musy, Galbet, Barsac, Saurel, Texier, Suzanne Balguerie, and Madeleine Sibille, Felix Weingartner conducting (July 26); Beatrice, by André Messager, conducted by Paul Bastide (August 2); Lohengrin (August 5); Walküre (August 9); and Rigoletto, with Noréna, Elsa Guebrant, Lauri-Volpi, Cesare Formichi, Bernasconi, and Marzo (August 19). I. S.

Germany's International Heart

Berlin.—A committee for international exchange was appointed at the convention of the Allgemeine Deutsche Musikverein at Wiesbaden with members from Finland, Poland, Belgium, Italy, Austria, Iceland, Sweden, France, Switzerland, Denmark, Great Britain and Czechoslovakia. F. P.

Fontainebleau Conservatory Presents Concerts

Paris.—The American Conservatory of Fontainebleau, France, announced the following concerts to be given in the Palace of Fontainebleau this summer, during the session of the conservatory: Ensemble Bazelaire (July 5), Calvet String Quartet and Robert Casadesus, pianist (July 9), Mme. Martinelli, soprano (July 16), Beveridge Webster, pianist (July 23), Marcel Grandjany, harpist, and Daniel Harris, tenor (July 30), Robert Casadesus, pianist (August 6), Henri Merckel, violinist (August 13), and Marcel Dupré, organist (August 20). These concerts, open to the public as well as the students, are being given in the afternoon. I. S.

Stravinsky Now a Frenchman

Paris.—The President of the Republic has conferred French citizenship on Igor Stravinsky, the Russian-born composer.

Unger Again in Russia

London.—Heinz Unger, former conductor of the Society of the Friends of Music in Berlin, who recently had a striking success

(*Continued on page 33*)

OBITUARY

John Sebastian Matthews

Providence, R. I.—John Sebastian Matthews, organist and composer, died at his home in this city on July 23. Mr. Matthews was honorary dean of the American Guild of Organists and had been organist and choir master at Grace Episcopal Church here for sixteen years. He was a native of Cheltenham, England, and attended Trinity College, London. He studied organ at Winchester Cathedral.

Gertrude P. Schmid

White Plains, N. Y.—Gertrude P. Schmid, a music teacher, and organist of the Grace Episcopal Church for the last forty-five years, died here on July 22. Two sisters survive.

Edith L. Reed

Chicago.—Edith Lobdell Reed, composer, of Evanston, Ill., died here on July 17 at the home of her parents, Mr. and Mrs. Edwin L. Lobdell. Mrs. Reed was graduated from Smith College in 1911, where she studied music under Henry L. Sleeper, later continuing musical work with Adolph Weidig of this city. She won the Custer Prize for the best native song awarded by the National Federation of Music Clubs in 1917 and again in 1927. She was chairman of the composers' group in the Musicians' Club of Women, and a member of the League for American Pen Women. Besides her parents, her husband, Earl H. Reed, Jr., two daughters, a sister and a brother, survive. D.

Louis F. Gottschalk

Los Angeles.—Louis Ferdinand Gottschalk, composer and conductor of light operas, died at his home here on July 16 at the age of sixty-five. He was born in St. Louis, the son of Judge John L. Gottschalk, later American Consul at Stuttgart, Germany, where he studied music. Mr. Gottschalk conducted the Merry Widow when it was first produced in America in 1907, produced The Wizard of Oz, and later arranged music for numerous films.

Elizabetta Menzeli

Cleveland, O.—Elizabetta Menzeli, former dançer, died here on July 15, at the age of eighty-four. Once a member of the Russian Imperial Ballet, Mme. Menzeli came to America and opened the Knickerbocker Conservatory in New York, where she taught many prominent stage personalities, including Maude Adams, Julia Marlowe and Fritzi Scheff. She was active as a teacher until eight years ago, when she came here to live with an adopted daughter.

A. P. Willis

Montreal, Can.—A. P. Willis, president of Willis & Co., Ltd., pioneer piano manufacturer, died here on July 14 at the age of 89. He was a native of Mount Dalhousie, N. S. In 1910 he built the Willis Building in this city, which contains a concert hall. He was honorary treasurer and vice-president of the Montreal Diocesan College, and member of the Canadian Chamber of Commerce. He is survived by his widow, eight sons and a daughter.

Frederick L. Trowbridge

Boston.—Frederick L. Trowbridge, for the past twenty-nine years assistant manager of the New England Conservatory of Music, died on July 12. Mr. Trowbridge leaves a wife, Carrie Wellington Trowbridge; a son and daughter and a brother and sister.

Ervin W. Read

Ervin W. Read, composer and organist, died in Wadsworth, Hospital, New York City, on July 11, following a short illness. He was sixty-six years old. Mr. Read, who studied music at Brown University two years ago retired as organist of St. John's Church, Pleasantville, N. Y. He was born in Pawtucket, R. I., where he served as organist of St. Luke's Church for seventeen years, later officiating at St. Paul's in Norwalk, Conn., and Trinity Church in Princeton, N. J. He adapted masses by Schubert, Haydn, Mozart and Cherubini for use by Episcopal Church choirs. He is survived by his widow, Mrs. Mabel Wilson Read.

C. Mortimer Wiske

Lewiston, Me.—C. Mortimer Wiske, music festival director of Newark, N. J., died in a hospital here on July 9, following injuries sustained in a fall recently at his summer home in Bryant Pond, Me. Mr. Wiske was born in Bennington, Vt., January 12, 1853, and studied music with private teachers. He was active as organist and choral director for many years, serving with the Brooklyn Choir Union, the Schubert Club and the American Opera Company. He was associated with the late Theodore Thomas, training the choruses in the Wagner festivals given by that conductor in several cities. In 1890 Mr. Wiske revived the New York Chorus Society and gave a series of concerts at the Lenox Lyceum. He later conducted the Orpheus Club, Paterson, N. J., and organized his own private school. He was formerly director of the Newark Music Festival Chorus and of the Athletic Glee Club of Newark, N. J. He is survived by his widow, Mrs. Frances S. Wiske, a son and daughter and four grandchildren. B.

Wally Heymar George

Chicago.—Wally Heymar George, violinist, died here on June 19. Mrs. George was a member of the Woman's Symphony Orchestra, had founded her own string quartet and had appeared as violin soloist in and around Chicago. She is survived by her husband and a son, Carl H., Jr.

Helen Tyler Grant

Providence, R. I.—Helen Tyler Grant, cellist, daughter of Daniel and Anna Bell Grant, died July 8, at the Rhode Island Hospital after a long illness. She was a pupil of Willem Willeke, Carl Loeffler, Cornelius Van Vliet, Josef Adamowski, Ralph Smalley, and Georges Miquelle and a prize winner in the department of violoncello of the New England Conservatory of Music. For many years she was soloist with the White Concert Company and at Chautauqua, N. Y. She was a charter member of the Monday Morning Musical Club. B. N. D.

Alexander Sebald

Chicago.—Alexander Sebald, violinist and composer, died in this city on June 30, at the age of sixty-five years. He had been ill for some time with a heart ailment. Mr. Sebald came to this country in 1914 as head of the violin department of the Chicago Musical College and appeared as soloist with the Chicago Symphony Orchestra under Frederick Stock and toured the country in recital. He presented on his programs the twenty-four Paganini Variations and won recognition as a foremost technician. Later he became concert master of the Chicago Grand Opera Company and organized the Alexander Sebald Quartet. At the time of his death he was connected with the Chicago Conservatory of Music as violin teacher.

Before coming to this country, Mr. Segald had been principal violinist of the Leipzig Gewandhaus Orchestra and of the Berlin Royal Opera. He was born in Budapest and received his musical education in Hungary, studying first with Franz Liszt. He later played and studied under Brahms, Weingartner, Strauss, Richter and Mottl.

Mrs. Wilson Fitch Smith

Springfield, Mass.—Mrs. Wilson Fitch Smith, founder of the Women's University Glee Club of New York City and a member of the board of directors of the Christadora House Music School Settlement, died in the Springfield Hospital on July 6. Mrs. Smith was taken ill while on her way to Mount Holyoke College, where an Honorary Degree was being conferred upon her father, Dr. Henry A. Stimson, at one time pastor of the Broadway Tabernacle.

Joseph Francis Maganini

Oakland, Cal.—Joseph Francis Maganini, father of Quinto Maganini, conductor of the Maganini Chamber Smyhony, died suddenly of heart attack recently at his home here. In addition to his wife and son, he is survived by a daughter, Leonora and a second son, Arthur, both of whom live in Oakland.

Myles Murphy

Los Angeles, Cal.—Myles Murphy, former operatic baritone, died at Hollywood on July 5. He was seventy-one years old. Born in Waterford, Ireland, Mr. Murphy came to the United States when a young man and began his theatrical career, singing sixty-five opera rôles with the old Stetson, McCaull, the California and other opera companies. He left the stage to become a manager and advance agent for actors. Mr. Murphy was generally credited with having established Chauncey Olcott as an artist, and also arranged the last tour of Mme. Emma Nevada. C.

Holmes Cowper

Des Moines, Ia.—Holmes Cowper, for many years one of the leading tenors of oratorio and choral works in America, died here on July 2 at the age of sixty-four. He was dean of the College of Fine Arts at Drake University and professor of singing since 1909. Mr. Cowper had been heard with the Theodore Thomas Orchestra, the Pittsburgh and Cincinnati orchestras and at the Boston festival. He had taught at the American Conservatory of Music in Chicago and at the Sherwood School of Music. In the World War, he was song leader at Camp Dodge, Ia. Prof. Cowper was born in Dundas, Ont., Can., and studied music under Frederick Walker in England, George Fergusson in Berlin and Vergenet in Paris. I.

William B. Goate

Brooklyn, N. Y.—William B. Goate, music teacher, organist and composer, died here on June 30 at the home of his son, Edward B. Goate, with whom he resided. He was eighty-nine years old.

Born in Lynn, England, Mr. Goate played the organ in the church there when he was twelve years old. At the age of twenty-three he was graduated from the London College of Organists. When twenty-seven he played a command performance at Windsor Palace. He was assigned later by the London College of Organists to play in Barbados, W. I. He returned to Lynn, married one of his former pupils, Mary Abbot Williams, who died about twenty years ago. Coming to America, Mr. Goate entered the public school system of the old city of Brooklyn in 1885. He was one of the first seven teachers of music in the department. In 1904 he was appointed director of music at Boys' High School and shortly afterward was transferred to Commercial High School. For thirty-five years, until his retirement in 1914, he was organist at Trinity Protestant Episcopal Church, Brooklyn, and for a time also organist in St. Luke's Protestant Episcopal Church. His son and four grandchildren survive him. B.

George Hassan

Toronto, Can.—George Hassan, Ukrainian musician and Canadian agricultural authority, died here on June 28. Born in the Ukraine in 1889, he completed training for the teaching profession in 1912 and was engaged in it until 1917. For two years he served as lieutenant in the Ukrainian Army and was a prisoner of war from 1919 to 1922. Mr. Hassan became associated with the Ukrainian Choir, under Prof. O. A. Koshetz, in tours of Europe, Great Britain, Canada, the United States and South America. He came to Canada in 1924, entered the Ontario Agricultural College, Guelph, and was graduated in 1931. He led the Toronto Ukrainian Choir and organized the choir of the Ukrainian Orthodox Church of St. Vladimir in Toronto. T.

Mai Kalna

Ostend, Belgium.—Mme. Mai Kalna, eminent opera singer, died here. In private life she was Mrs. Webster Norcross. Mme. Kalna was a Californian, from which country she took her stage name. She had sung in all parts of the world, including Paris, Bayreuth and at Covent Garden, London. Mme. Kalna is survived by her husband. O.

Celestin Joubert

Warsaw.—Celestin Joubert, honorary president of the International Confederation of Authors and Composers, and himself an eminent French author, died at his hotel here on June 11 just before the opening of the ninth congress of the confederation. W.

Alessandro Pome

Turin, Italy.—Alessandro Pome, music director, died on June 6. Mr. Pome conducted the first season at the Costanzi Theatre in Rome.

Musicales

Safonoff and Gilli at Columbia University

Maria Safonoff, pianist, and Julia Mery Gilli, soprano, gave a joint recital in the McMillin Academic Theater, Columbia University, New York, on July 19. Miss Safonoff played the Schumann Etudes Symphoniques; Etude in E flat and La Chasse in E (both after Paganini) of Liszt; At the Convent (Borodin), and Liszt's arrangement of the polonaise from Tschaikowsky's Eugene Onegin. She is a pianist of innate musicianship, commanding a sonorous tone and fine sense of rhythm. Her stage presence is one of dignity and poise.

Mme. Gilli programmed Purcell, Schubert, Reger, Mozart, Debussy and Moussorgsky for her first appearance and later was heard in three songs by Geni Sadero and Tarantella (Rossini). She gave a brief explanation preceding each song. This artist has a voice of good quality, unforced in emission. Her observance of style is fastidious, but at the same time she imbues her offerings with color. The Sadero compositions met with enthusiastic approval, especially Mme. Gilli's feeling interpretation of Rockaby, Baby Mine. Both artists were called upon for encores. N.

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Musicales at Hughes' Master Class

The series of summer musicales which Edwin Hughes is giving in connection with his New York master class for pianists was opened with a program by John Crouch. Mr. Crouch, who has been heard many times in New York in recital, is a member of the music faculty of Vassar College. Mr. Crouch set for himself an exacting task in his program. Beginning with the *andantino varié* of Schubert-Tausig, he proceeded with a styleful interpretation of the lovely D major sonata of Mozart. There followed the prelude, chorale and fugue of César Franck, the twenty-four preludes of Chopin and a modern group, consisting of Liszt's Feu follets, Debussy's La soirée dans Grenade and Ravel's Toccata. The performance of the prelude, chorale and fugue was a majestic and moving one, and there was colorful tone painting in the set of Chopin preludes. Mr. Crouch's playing of Liszt's Feu follets indicated that technical difficulties do not exist for him. He was given a rousing salvo of applause after the Ravel Toccata, and responded with three encores.

Mildred Pfeiffer and Russall Ambruster shared the second program of the series between them, Miss Pfeiffer giving a finely balanced performance of the Serenade and Allegro giocoso for piano and orchestra, by Mendelssohn, (which composition she played last April with the Liederkranz Orchestra) and developing splendid technical and musical qualities in a lively interpretation of Schumann's Faschingsschwank aus Wien. Mr. Ambruster opened with a group of solo numbers by Liszt, Prokofieff and Paderewski, including the charming *thème varié* of the last named composer, which he interpreted with genuine musical taste and understanding. In his last number, John Powell's Rhapsodie Nègre, he had ample opportunity to display a highly developed technique and a strong sense of rhythm. This fascinating composition aroused such applause that the latter half of it had to be repeated. Miss Pfeiffer added as an encore after the Schumann number Fragments, by Lewis Lane, a pupil of Edwin Hughes. Mr. Hughes was at the second piano for the performance of the Mendelssohn and John Powell numbers.

Juliet Grace Wolfe, from Hartford, Conn., and Ruth Ryan, of New York, joined forces for the third program of the series. Miss Wolfe opened the evening with a musical and interesting performance of MacDowell's Sonata Eroica, following which came Debussy's Reflets dans l'eau and several shorter numbers by Goossens, Niemann and Albeniz, in which the performer exhibited taste and temperament. Schumann's Vogel als Prophet, played as an encore, added another mood to those already represented. Miss Ryan brought the evening to a close with a stirring performance of the Liszt E flat concerto, with Mr. Hughes at the second piano. In response to applause she added the same composer's D flat etude and Liadow's Music Box as encores.

The next two musicales of the series will be played by Alton Jones, and by Anca Seidlova and Laetitia Seagroatt. The series will end with a two-piano recital by Edwin and Jewel Bethany Hughes. R. P.

* * *

Fourth Event at the La Forge Home

DARIEN, CONN.—The fourth of the series presented at the home of Mr. and Mrs. Frank La Forge at Darien, was heard on July 19, by an audience that crowded every available space and enthusiastically greeted the artists of the evening. The program opened with solos by Ernesto Berúmen, pianist. Mr. Berumen played with brilliancy. He has a velvety tone and commanding technic. Mary Eastman, coloratura soprano, was next heard, and her beautiful voice and colorful personality created a profound impression. Frank La Forge was at the piano and supplied his usual superior accompaniments. Next Mr. Berúmen gave a polished performance of the Hungarian Fantasy of Liszt, with Mr. La Forge at the organ. James Melton, radio tenor, then sang French and English songs. Mr. Melton has a vocal delivery and stage presence that immediately win his audience. He sings with ease and vigor and brings into play many tone colorings. The concluding number was the Prayer from Cavalleria Rusticana, sung by a group of thirty soloist pupils of Frank La Forge. Virginia Duffy accompanied at the piano and Edna Rust at the organ. Mr. La Forge conducted. B.

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Barbara Willison Sings Recital

Barbara Willison, musical comedy featured singer, was presented in musical dramatizations and character songs to a highly appreciative audience, July 22, at the Esplanade Hotel, New York, under the management of Marian Cadwallader, concert artists' representative. Mary Keegan was at the piano. Miss Willison's program was unique in its range of subjects and admirably given. Her costumes were in harmony with the selections she gave, and her Mary Stuart's Farewell, historic monologue by Schiller, was especially effective. Miss Willison's interpretation of folk songs of Early American, English, German, French, Modern American, Spanish and Scottish origin were excellent, and the audience demanded encores. J. V.

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Georgia Morrill and Vladimir Karapetoff Appear

ITHACA, N. Y.—The Little Theater here recently was the scene of a recital given by Georgia Morrill, soprano, of Detroit, and Vladimir Karapetoff, cellist. Mrs. Morrill has a voice of pleasing quality and ample range, which she displayed in a well selected program. Her high notes were especially effective and skilfully produced. Her accompanist was Prof. Karapetoff, who also appeared as a soloist in Bach's Arioso and Saint Saëns' The Swan. He has firm technic and is a discerning and fastidious musician. His piano background was supplied by Bert Rogers Lyon. The audience was cordial and appreciative. Mrs. Morrill is a pledge member of Sigma Chapter of Sigma Alpha Iota. B.

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Pianist Plays at Burnham-Wragg Summer Colony

LENOX, MASS.—Lucile Bowden, pianist and artist-pupil of Thuel Burnham, was heard in a program ranging from Scarlatti to Palmgren at the Berkshire Summer Music Colony, summer headquarters of the Burnham-Wragg Piano School of Steinway Hall here. Miss Bowden played with firm and well-balanced technic, adding to this a distinct feeling for style and poetry. Her performances were always interesting, interpretatively and pianistically. She was enthusiastically applauded and recalled by a good-sized audience. W. B.

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Mt. Vernon Beethoven Choral Society in Concert

MT. VERNON, N. Y.—The second annual concert of the Beethoven Choral Society (Ernest Iles, director) took place at Nathan Hale School, June 28. The guest artist was Ellen Edwards, pianist. Amelia G. Nero was the accompanist. The program presented two groups for the entire chorus, one for women's chorus and three piano numbers. The voices proved well-trained and responsive. Their tone has volume, unity and precision. The conductor, Mr. Iles, is a pupil of Miltonella Beardsley of New York. B.

CONSERVATORIES and SCHOOLS

Roy Harris Appointed to Westminster School Faculty

Dr. John Finley Williamson, president of Westminster Choir School, Princeton, N. J., has announced the appointment of Roy Harris as a member of the faculty, commencing with the fall semester. Mr. Harris' work will consist of the preparation and teaching of a four-year course in musical appreciation. His major assignment, however, will be that of conducting the Master's Degree classes in composition.

Mr. Harris is a prolific composer, and many of his works have had major performances. Recordings of his scores include one of his symphony by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. His string quartet, Three Variations on a Theme, was chosen to represent contemporary America in the historical series which the Pro Arte Quartet gave at the Chicago Centennial in October of last year. The same work has been recorded by the Roth String Quartet. Mr. Harris's Song for Occupations for *a cappella* choir will be featured on the forthcoming European tour of the Westminster Choir.

Syracuse University

SYRACUSE, N. Y.—Newell Fitzpatrick, baritone, pupil of Harold L. Butler, dean of the College of Fine Arts, Syracuse University, gave a graduate recital on July 24 in the hall of the John Crouse Memorial College of the university. Mr. Fitzpatrick acquitted himself with distinction in numbers by Handel, Secchi, Jensen, Franz, Henschel, Cambell-Tipton, Coleridge Taylor, and spirituals arranged by the singer himself and by Lawrence Brown and Will Marion Cook. B. H.

Cornish School

SEATTLE, WASH.—Peter Meremblum was heard as first violinist with his young protéges, the Meremblum Quartet, when that ensemble presented an applauded program of chamber music to mark the opening of the Cornish School's summer session.

Mr. Meremblum, recently selected as the conductor of the newly formed Seattle Sinfonietta, a little symphony organization under the management of Cecilia Schultz, replaced Aaron Stankevich, on vacation in California, for this concert. Norine Powers, second violin, Lenore Ward, viola, and Donald Strain, cello, with Mr. Meremblum, offered the quartet in D major, op. 64, No. 5 (Haydn); two movements of the second quartet in D major (Borodin); and the quartet in G major, op. 18, No. 2 (Beethoven).

The Wizard of Oz, the Cornish Players' marionette operetta production of Frank Baum's joyous classic, has become a favorite attraction. Although over 15,000 Seattle people had already seen The Wizard, incessant requests caused two more performances to be given. As produced by Ellen Van Volkenburg and Irene Phillips with the Cornish Players and a cast of thirty-five musical marionettes, the performance had the added fillip of shrewd satire and witty music composed by Edward Chambreau. C.

Philadelphia Musical Academy

PHILADELPHIA.—A number of programs at the Philadelphia Musical Academy were given during the latter part of May and in June. On May 24 the advanced pupils' recital presented Lowell Ayars, Christine Allen, Henrietta Godber, Emma August, Bertha M. Johnson, Bertha Schlesinger, Teresa Perazzoli (with Florence Reid at the organ), Ruth Oehler, Thomas Mango, Louis Gershman and Elmer Gardner.

On June 4, Helen Hause, Julia Shanaman and Mildred Weinberger, piano pupils of Leo Ornstein, gave a program. The following evening, piano students of Louis Lasson were heard, those appearing being Esther Kevles, Eleanor Weinstein, Charlotte Senn, Marcella Watkins, Selma Ostrow, Louise M. Miller, Henrietta Rabinowitz, Dorothy S. Lipschultz, Rose Kevles, Clara Rubin, Evelyn Hafler, Ruth Shapiro, Harriet E. Miller, Clara Halpern, Dolores Garbeil and Charlotte Kominers.

Violin pupils of Raymond C. Brown played on June 8, the program listing Arthur Mondelli, Bernard Krakovitz, George Stettner, Jean Dyke, Louis Toczylowski, Harry Hesselbacher, Miriam Zimmerman, Fern Webber, Kenneth Cresswell and Wanda Zemojtel. A piano recital by Mary Shope, pupil of Mr. Ornstein, took place on June 11, and June 12 Frank Fogg, Julius Kunstler, Louis Gershman, Marie Lien, Robert Pearlman and Alvin Rudnitsky, violin students of Frederick Hahn, offered a concert.

Mills College

MILLS COLLEGE, CAL.—From July 15 to July 21, the summer ssession of music at Mills College offered an intensive course and conference dealing with materials and methods in music education in the secondary schools. The fields covered included an *a cappella* choir, orchestra, band, ensemble groups, and methods of teaching in history of music and in music appreciation. Ruby Ann Lorence, director of music in education at Mills College, led the conference, and among visiting instructors were William Erlendsen, former member of the St. Olaf Choir and now at San Jose State Teachers' College and Dr. William Knuth, head of the department of music at San Francisco State Teachers' College. Students taking this course were also given the privilege of hearing the programs of the Pro Arte String Quartet during the week of the conference.

July 23, Sigismond Stojowski, pianist and composer, now conducting a master class in the Mills College summer session of music, gave a concert. This will be his only public appearance on the Pacific Coast this summer. R. P.

I SEE THAT

Cecil Arden opened a series of Sunday night concerts at the Beechwood Hotel, Summit, N. J., on July 22. John Carroll was heard August 9.

* * *

The Musical Art Quartet and assisting artists performed Tschaikowsky's sextet for two violins, two violas and two cellos over an NBC-WJZ network on July 15.

* * *

Mildred Emerson, dramatic soprano, gave a program of arias and songs including three of her own, and playing her own accompaniments, in a private New York studio in June.

* * *

Florence L. Ruby, artist-pupil of Gustave L. Becker, was the teacher of several prize-winners in a recent piano contest in Passaic, N. J.

* * *

Paul Althouse has been engaged by the Philadelphia Summer Concerts Association to make his début with the opera company at Robin Hood Dell, Philadelphia, on August 6 and 7 as Rhadames in Aida. On August 20 and 21 the Metropolitan tenor will sing Canio in the Dell's production of Pagliacci.

* * *

Margaret Matzenauer was heard in Philadelphia this summer, appearing as Amneris in Aida when that opera was given at Robin Hood Dell by the Philadelphia Summer Concerts Association on August 6 and 7.

* * *

Anne Roselle is to sing two operatic rôles in Philadelphia this summer at the Robin Hood Dell on August 6 and 7 and August 13 and 14. On the former dates the soprano is to appear as Aida, on the latter, as Tosca.

* * *

Mrs. H. H. A. Beach was honored at the seventh biennial convertion of the League of American Pen Women, in Washington, D. C., an entire program being arranged by Phyllis F. Hoyt, chairman of music, in honor of Mrs. Beach's half-century of work as pianist and composer. The Musical Forecast of Pittsburgh, Pa., featured a full page notice, with cut of Mrs. Beach, written by Edith Bane, Pittsburgh, pianist and delegate to the convention.

* * *

A study outline for clubs, schools and colleges, based on Sigmund Spaeth's book, The Art of Enjoying Music, has been issued by the National Council of Women, New York, upon the recommendation of the music committee headed by Mrs. E. J. Ottaway. This outline was prepared by Dr. Spaeth himself.

* * *

The Milwaukee (Wis.) Philharmonic Orchestra, under the direction of Frank Laird Waller, began a series of weekly broadcasts on June 7, over an NBC-WJZ hook-up. These programs will continue all summer.

* * *

Dr. Thaddeus Rich conducted the Philadelphia City Symphony Orchestra in a concert on June 9 over an NBC-WEAF network. The organization was presented by the Pennsylvania State Employment Service, which was established by the Rockefeller Foundation to evolve new methods of handling public employment.

* * *

Joseph Knitzer will play the Tschaikowsky violin concerto with the Chautauqua (N. Y.) Symphony Orchestra in August, under the direction of Albert Stoessel.

* * *

Marion Rous, pianist, lecturer and director of the Greenwich House Music School, New York, has received the honorary degree of Doctor of Music from the University of the South at Sewanee, Tenn. Miss Rous will be heard during the coming season in her programs, Bach for Today, Dance and Song, From Scarlatti to Stravinsky, and her Musicalendar programs.

* * *

Ignace Hilsberg is on a European concert tour which includes engagements for the pianist in Moscow and cities of Poland.

* * *

Ganna Walska recently entertained 150 guests at a garden party and luncheon at her home in Paris. Members of the diplomatic corps and French government officials were present to meet Prince Nicholas and Princess Helen of Greece, guests of honor.

* * *

William A. C. Zerffi has begun a series of talks over WOR on How We Sing. The first of these broadcasts took place on July 5.

* * *

Anca Seidlova, pianist, is spending the summer in Suffern, N. Y., commuting to New York City several times a week to continue her classes.

* * *

Gustavo Carrasco, tenor, sailed from New York on July 7 for his home in Havana, Cuba, where he will pass the summer. Mr. Carrasco expects to return to New York early in the fall at which time he will resume his activities in the concert and operatic field.

* * *

Gerald Tracy, pianist, is dividing his time this summer between Maine and Salt Lake City, Utah. He will return to New York in the fall and resume concertising.

* * *

Amelia Braddock, mezzo-soprano, sails for Italy on August 11 and will remain abroad until the end of October.

(*Continued on page 30*)

Studio Notes

JOHN CAMPON

John Campon, New York vocal teacher, presented a number of his pupils in a mid-summer recital in his studios on July 12. The students heard were Elizabeth Fay, mezzo-soprano; David Levine, tenor; Marion McIntyre, soprano; Richard Stott, tenor; Virginia Campon, soprano; Harold Hill, tenor; Florence Chapman, soprano; Howard Setffner, Alice Mulholland, dramatic soprano, and Vivian Casey, eight-year-old soprano. A well-arranged and varied program which proved highly entertaining included compositions by Mendelssohn, Puccini, Victor Herbert, Verdi, Friml, Kreisler, Handel and Arditi. In performance an exceptionally high standard of attainment was reached by the singers who evinced rich and colorful tones, smooth delivery, technical brilliance and skillful interpretative ability. Those who have been studying but for a short period showed marked progress in tone quality and control, and the advanced pupils demonstrated vocal resources of a highly developed calibre. Geraldine Wentworth, the accompanist for the Campon studios, performed two piano compositions, an etude by Chopin and Jeux d'eau (Ravel) in an accomplished manner. A generously proportioned audience accorded those participating in the program a hearty reception. H.

LOIS VON HAUPT

Piano pupils of Lois von Haupt gave seven recitals at her studio in Scarsdale, N. Y., three hundred guests hearing them. Outstanding of the players was Bernice Seybold, who played Rachmaninoff pieces with musical feeling and clarity of interpretation. Great interest was shown in the von Haupt non-practising groups, consisting of beginners, who demonstrated what they accomplished during the year with two lessons per week, and no practice required. This is an experiment in a new field of musical pedagogy, and will be continued next season. Pupils who received awards for sight-reading were Mary Jane Gips, Joanne Hohford, Louise Preston, Ruth Schoepflin, Dorothy Schoonmaker and Bernice Seybol.

Heppie Ross, who gave a complete recital in the spring, has left for Italy, where she has registered at the Siena Academy for study with Alfredo Casella. She plans to return for study with Miss Haupt later.

HAZEL GRIGGS

Hazel Griggs, pupil of Cortot and other eminent teachers, is summering at Pathfinders' Lodge, Cooperstown, N. Y., a summer camp for girls, where she and Mildred Dilling, harpist, are giving instruction on their respective instruments.

ENRICO ROSATI

Rose Tentoni, artist of Enrico Rosati, sang the rôles of Santuzza and Nedda at the Lewisohn Stadium performance on July 13 when Bruna Castagna, scheduled to sing the former rôle, was unable to appear at the last minute. Miss Tentoni had not sung the rôle in a year but acquitted herself with distinction. The following night she repeated the Nedda. Appearing in the Mascagni opera was another Rosati artist, Anna Kaskas, who made an excellent impression as Lola.

IRMA SWIFT

Pupils of Irma Swift gave a recital at Aeolian Hall, June 28. A varied program, included songs by Charles Wakefield Cadman, Lily Strickland, Brahms, Schubert and others, and operatic excerpts from Madam Butterfly and Samson and Delilah, pleased a large and well disposed audience. The singers were competent vocalists, cognizant of the poetry and coloring of their numbers. Those appearing were eBatrice E. Marks, Helene appearing were Beatrice E. Marks, Helene Malloy, Helen Runyon, Clarissa Anderson Gene Deutsch, Ruth Greeley, Mary Drew, Otilia Grimes and Lilyan Groveman. Marcella Geon was an excellent accompanist. B.

SYLVAN LEVIN

Sylvan Levin of the faculty of the Curtis Institute of Music is spending the summer in Wawa, Pa., devoting his time to vocal and operatic coaching. Among those who are working with him is Agnes Davis, soprano. Miss Davis, who sang in the ninth symphony of Beethoven under the baton of Stokowski in the final performance of the Philadelphia Orchestra for the season in Philadelphia, appeared under Eugene Ormandy with the same orchestra at Robin Hood Dell, July 11 and 12, singing the Ninth Symphony, and on the following night sang the Immolation Scene from Goetterdaemmerung. Miss Davis has been coaching with Mr. Levin for three years.

Edwina Eustis, contralto, works with Mr. Levin between her Sunday broadcasts at Radio City, New York, under Erno Rapee. Miss Eustis is to sing Fricka in Die Walküre with Artur Rodzinski conducting in Cleveland next winter. Irra Petina, mezzo-soprano of the Metropolitan Opera Company (a pupil of Harriet van Emden) is spending the summer in Wawa, preparing her next season's rôles under Mr. Levin's guidance.

RUTH SHAFFNER

Ruth Shaffner, soprano and vocal teacher of New York, continues her teaching during the summer at her country home, Brookwillows, Patterson, N. Y. Her students there include singers from New England and New York State as well as the metropolitan area. Walter Moberg, tenor of Danbury, Conn., who has been working with Miss Shaffner, recently was heard at a luncheon of the D.A.R. of Dutchess and Putnam counties, held at the Hotel Mahopac.

Miss Shaffner appeared as guest soloist at West Point on June 10. June 7 she sang in a performance of Haydn's The Creation in Allentown, Pa., with the Handel and Haydn Society. She sang for the Brewster Garden Club, June 12, at the Kishawana Country Club. In May she appeared at the Westchester Hills Golf Club during a banquet held there by the Canadian Club of New York City. Her July schedule included a concert at Old Greenwich, Conn.

RUSSEL WRAGG

Russel Wragg, American pianist and composer of New York, reports a record summer class in the Berkshire Hills of Massachusetts, where he conducts his teaching activities during July and August, in conjunction with Thuel Burnham, pianist and pedagogue. According to Mr. Wragg his teaching schedule is practically filled to capacity six days out of the week.

After the middle of September, Mr. Wragg plans to motor for a month with Mr. Burnham, after which they return to New York to open the studios of the Burnham-Wragg Piano School about October 15. Mr. Wragg also will have an active season of concerts throughout the east, and as far south as Georgia, in programs of his own compositions.

LA FORGE-BERÛMEN

The fourth in the series of summer recitals given at the La Forge-Berúmen Studios, New York, took place, July 5. The performers were Blanche Gaillard, pianist; Josephine Sabino, soprano; Harrington van Hoesen, baritone; Elizabeth Andres, contralto; and an ensemble made up of Emma Otero, Elizabeth Andres, Samuel Di Primio, Ellsworth Bell, Harrington van Hoesen and John Lombardi. Frank La Forge, composer-pianist, was at the piano for Miss Sabino. The fifth concert, July 12, presented Julia Adams, soprano; Mary Frances Wood, pianist; and Clemense Gifford, contralto. Mr. La Forge was at the piano for the two singers.

The weekly broadcasts of the La Forge-Berúmen artists continue each week over the Columbia chain. June 27 brought Marie Mulcahy, soprano; Mary Nelson, pianist, and Mr. La Forge. July 4, Julia Adams, soprano, Blanche Gaillard, pianist, and Harold Dart, accompanist, were on the air; July 11, the program was broadcast by Leonora Bonin, soprano; Ernesto and Mary Frances Berúmen, duo-pianists; Maurice Brown, cellist, and Mr. La Forge. The sextet from Lucia was also a feature of this program, sung by the same vocal ensemble that appeared at the concert of July 5. On July 18, those featured in the radio series were Mabel Miller Downes, coloratura soprano; Mary Frances Wood, pianist; Leonid Bolotine, violinist, and Mr. La Forge.

SIBYL SAMMIS MacDERMID

The last monthly recital of the season at Sibyl Sammis MacDermid's studio in New York was given by Freeda Stein, soprano, June 23. These recitals are developed from the Friday afternoon repertoire class and are a complementary feature for all taking private lessons.

Miss Stein's program included arias from Cavalleria Rusticana (Mascagni) and Aida (Verdi), as well as songs by Schubert, Schumann, Marx, Spross, Manning, Campbell-Tipton, Gilberte, MacDermid, Curran, and La Forge. The singer possesses a dramatic voice of good quality and wide range, and she approximated the mood and understanding of the texts of the songs to a high degree. The young artist was acclaimed by the large gathering. Vera Eakin supplied efficient accompaniments. B.

ESTELLE LIEBLING

Louise Florea, who is in New York from Coffeyville, Kan., for Estelle Liebling's summer radio course, was engaged by the National Broadcasting Company as a guest artist on the Air Brakes program on July 20.

Helena Lanvin, contralto, on three days' notice, sang the rôle of Orpheus at the Steel Pier at Atlantic City on July 14 and 15. Miss Lanvin had to learn the rôle in English three days in advance of the performance.

MARIE MILLER

Marie Miller, harpist, is holding her regular classes at the Juilliard Summer School in New York, and is also teaching at Forest Hills, N. Y., on Fridays and at her New York studio on Wednesday.

FRANCIS ROGERS

Harold Boggess, baritone, pupil of Francis Rogers of New York, is singing with the Municipal Theater Association of St. Louis this summer.

Reading, Pa., Holds Music Festival

READING, Pa.—The Reading Musical Festival was given in the Stadium at Albright College on June 6 and 7. The director was Willy Richter, composer and director of the Reading Male Chorus. The festival chorus comprised 1,000 mixed voices, recruited from public school pupils and teachers, the city's church choirs, the Reading Choral Society (of which N. Lindsay Norden is conductor), the Madrigal Society and the Male Chorus, and other sources. The accompaniments were supplied by a volunteer symphony orchestra of 125 players, directed by Fred Cardin, High School music instructor. The soloist was Orsola Pucciarelli, coloratura soprano of this city, a pupil of Frank La Forge of New York. The program included two excerpts of Mendelssohn's Hymn of Praise and the Hail, Bright Abode chorus from Wagner's Tannhäuser. Albright College, through its president, the Rev. Dr. J. Warren Klein, and the president of its alumni association, Elmer L. Mohn, sponsored the festival, with the assistance of a civic committee including business and professional women of Reading.

A. A. Brewster and C. J. Vosburgh Appointed to Cleveland Posts

CLEVELAND.—D. S. Blossom, executive vice-president of the Musical Arts Association, has announced that at a recent meeting of its executive committee A. A. Brewster was apopinted general manager of the Musical Arts Association and the Cleveland Orchestra Company. Mr. Brewster is the treasurer of both organizations and the executive vice-president of the latter.

C. J. Vosburgh, who has just completed his eleventh season with these organizations, was made manager of the Cleveland Orchestra. Mr. Vosburgh continues as manager of Severance Hall.

Louise Bernhardt for Asbury Park, N. J., Opera Series

Louise Bernhardt, member of the former Chicago Civic Opera and for the past year a featured soloist on NBC networks, has been engaged to sing in three operas during the season at Asbury Park, N. J. She was to appear in Carmen on August 4, and in Madam Butterfly and another opera yet to be selected. Miss Bernhardt is a sister-in-law of Robert S. Hillyer, this year's winner of the Pulitzer poetry award.

Florence Foster Jenkins Writes

Of the recent Washington, D. C., convention of the National League of American Pen Women, Florence Foster Jenkins, president of the New York branch, wrote in Ye Wise Olde Owl. She mentioned Josephine Forsyth's songs, presented by Harlan Randall; Mrs. Roosevelt's presence at the Author's Breakfast and reception to delegates at the White House, when Ruth Shaffner was heard in songs by Mrs. H. H. A. Beach, accompanied by the composer.

Roth Quartet Arriving in September

The Roth Quartet will have an active season during 1934-35. In September they will make phonograph records, after which they play extensively throughout the United States. From January to May, 1935, they have a schedule of engagements in seven countries of Europe. The Roth Quartet has made American tours for six years. Last season they played their 300th concert in the United States.

MRS. L. A. TORRENS,
teacher of singing, is spending the summer in the Middle West. She will reopen her New York studios in the early fall.

Alice Garrigue Mott Sails on SS. Champlain

Alice Garrigue Mott, vocal teacher of New York, and her husband Prof. Mott sailed for Europe, June 23, on the SS. Champlain. During their stay abroad, Prof. and Mme. Mott expect to visit her brother-in-law, Thomas Garrigue Masaryk, President of Czechoslovakia. Their itinerary includes Paris, Prague, Vienna and Switzerland. They return to America in September, when Mme. Mott will re-open her New York studio.

Seidlova on Faculty of Master School

Anca Seidlova, pianist, has been appointed to the faculty of the Master School of Music, New York. J. Winietzki is director of the school, which is to offer courses at the Central Jewish Institute in instrumental and vocal music and musical theory. Mme. Seidlova is a prominent concert pianist, graduate of the Leipsic Conservatory, and has studied with Janocek, Prof. Robert Teichmuller and Edwin Hughes. She has appeared in recital in many countries.

Elisabeth Schumann to Sing Here in Opera and Concert

Elisabeth Schumann, lieder singer, who has been in America several times, both when she was associated with the Metropolitan Opera and made a concert tour with Richard Strauss, will return to this country next November. Mme. Schumann's manager, Annie Friedberg, has booked the soprano for several opera guest performances as well as concerts from coast to coast. Mme. Schumann will also be heard in recital in New York during the coming winter.

Claire Alcée Returns to America

Claire Alcée, soprano, recently returned to the United States with her husband, Andrew S. White, after several months abroad. During her stay in Europe, Mme. Alcée gave recitals in the Hotel Vendome, Paris, and was presented in a program at the American Women's Club, Paris. Before leaving America, she had been heard in concert at the White House in Washington, D. C., last January.

Cleveland Organizations Engage von Wymetal

Wilhelm von Wymetal, Jr., stage director of the Metropolitan Opera Association, will serve the Cleveland Orchestra in a similar capacity next season when operatic productions are to be staged in the Ohio city. The Cleveland Orchestra (Artur Rodzinski, conductor) first added music-drama to its symphonic concerts during last fall, when Tristan and Isolde was presented. Mr. von Wymetal also is to be dramatic native coach for fifteen weeks at the opera school of the Cleveland Institute of Music.

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Viola Mitchell Discusses Work of Moderns

American Violinist Will Introduce Malipiero Concerto with Boston Symphony Orchestra in Coming Season

PARIS.—Viola Mitchell, the American violinist who has created such a deep impression creating and interpreting the Malipiero violin concerto in the important music centres of Europe—she is also to take it to America next season—said in a recent interview that until three years ago she was not interested in modern music.

"I only began to play modern works in public two years ago," she continued, "and then in moderation. My reputation was therefore built on classical compositions. I have played in Holland, Belgium, Germany, France, Italy, and England, the following concertos with orchestra: two Bach, three by Mozart, the Brahms, Mendelssohn, Bruch, Saint-Saëns, Ysaye, Chausson (Poème), Szymanowski and Malipiero. In my opinion, Malipiero is one of the greatest living composers, and I am eagerly looking forward to introducing his violin concerto to America where he is already so much appreciated."

Koussevitzky heard Miss Mitchell play the Malipiero concerto and immediately engaged her to give the American première of it in Boston and New York, with the Boston Symphony Orchestra. "Koussevitzky is very enthusiastic about this work," Miss Mitchell added, "of which I have the exclusive rights of performance for America. As one of the younger generation of musicians, I feel we have a responsibility regarding modern music in aiding to put the music of today into the repertoire of tomorrow.

"This does not mean that I do not love my classical repertoire as much as before," Miss Mitchell smiled. "On the contrary, I feel that one helps the other. My recital programs range from Pasquali, Vivaldi, Corelli, Bach, Beethoven, and Brahms, to Bartok, Szymanowski, Ravel, Hindemith, and other moderns. My greatest relaxation and pleasure is to spend hours in quartet playing. What joy it is!

REMINISCENCES OF YSAYE

"In this I have been particularly fortunate, playing—at the age of fourteen—the quartet repertoire with the great Ysaye. The famous master used alternately to play first and second violin and viola parts of such works as Beethoven op. 59, No. 1 and 3, César Franck, Debussy, and others. I shall always remember how, one evening, after we had played four quartets, he seized the viola and asked me to take his place at the first violin desk and sight-read Opus No. 95! I have also spent inspiring hours playing chamber music with Pierre Monteux, who is a distinguished viola player and enjoys taking recreation from conducting in informal string-quartet playing; and with Desiré Defauw (another conductor who is an excellent violinist and has a string quartet), with Zimmer of the Brussels Quartet, Hubermann, and many others. Classical music, the best of the modern, quartet playing—don't you see what wonderful reasons the violin virtuoso has to be happy?"

I. S.

Graduate of New York School of Vocal Art Becomes Motion Picture Director

Myron Mendelsohn, 1933 graduate of the dramatic department of the New York School of Vocal Art in Carnegie Hall, who received an appointment as assistant director of the Beacon Motion Picture Company, which is a subsidiary concern of Universal Pictures, returned to New York from Hollywood recently in order to witness the New York showing of his first talking picture at the Roxy Theatre.

After graduating from the New York School of Vocal Art Mr. Mendelsohn was engaged for juvenile parts in a stock company in Montclair, N. J., an engagement with Universal Pictures following.

When the Beacon Motion Picture Company was formed Mr. Mendelsohn was selected as assistant director, and the first picture, entitled I Can't Escape, features several names which were widely known even before the advent of sound in connection with motion pictures.

After the first showing of this picture Mr. Mendelsohn returned to California where work is being commenced on the second picture.

Paganucci Compositions Heard Recently

Among recent performances of the works of Antonio Paganucci was one of his symphonic march Audacia, which was featured by the Italian Fascist Band of Chieti, Italy. The Fascist Band, which is coming to America this month, according to report, is to play in New York and other principal cities of the country. Two new works of Mr. Paganucci have just been published, O Mama, which appears on Rosa Ponselle's programs, and another song called The Rose.

Julian De Gray Sails for European Study

Julian De Gray, young American pianist, sailed June 30 on the SS. Brittanic to study at the Anglo-American Institute of the University of Moscow. He plans to visit London, Stockholm, Helsingfors and Leningrad, and in addition to fulfilling professional engagements in Russia will make a study of the economic conditions there. Mr. De Gray, in preparing himself for this stay abroad, made an exhaustive study of the Russian language.

Lora's Works Performed

Antonio Lora's sonata for violin and piano was broadcast over WJZ on July 29. The performers were the composer and Josef Stopak, violinist. Mr. Lora's valse for two pianos will again be played by Frances Hall and Rudolph Gruen, August 12, over the WEAF network. Gloria La Vey, soprano, sang A Lament, another Lora composition, over WEAF on two occasions during June, once with orchestra under the direction of Joseph Littau and again with piano accompaniment and cello obbligato.

Nina Tarasova Defines Her Use of the Word Diseuse

PARIS.—Your representative had the pleasure of a talk with Nina Tarasova, whose two recent recitals here of folk-music won such fine public approval and engagements throughout France, Italy and Spain, and before various societies and clubs in Paris.

NINA TARASOVA

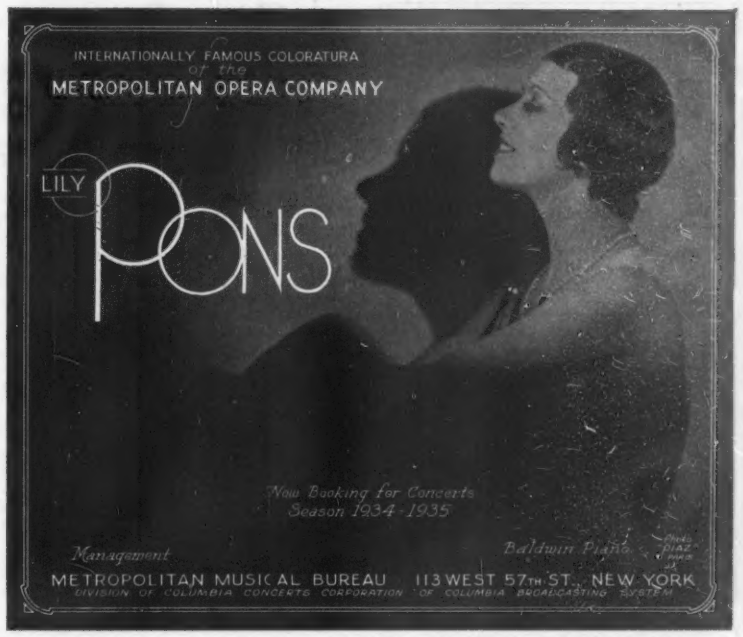
"What," I asked Mme. Tarasova, "does the word *diseuse* actually mean?"

"Hm! hm!" she began, "that is a question. Do you know that even the great Larouse Dictionary is obscure on the subject? Well, let me see if I can explain the word in this way. It was a great joy to me to see in my recent concerts, that the public and the critics understood more than ever the true value and beauty of the folk-song. They applauded exactly the right examples and it was not always the easiest ones that had to be repeated. There is, however, still much misapprehension of what a folk-song is and such a mixing-up of people who sing them. Music-lovers and even musicians often classify them as *diseurs, diseuses,* and in the same classification include people who sing the popular ballad type of music. What confusion.

"With so many musicians of universal fame collecting and arranging folk-songs, there is no need of stressing their value any more than there is of stressing the value of a classical song, and to sing and interpret a folk-song requires as much voice, taste and understanding as a classical song.

"Now for the singing of folk-song. Is it that the word in folk-song is of more importance than in classical song that singers of folk-songs are so often called *diseurs?* How about some of the most beautiful examples of the world's poetry set to music—why should they mean nothing in singing? There are many famous classical singers who, in order to say the word—enunciate the word—sacrifice perfection and beauty of tone in order to give the word its right value. *Dire,* means to say, to tell; *diseur* is one who tells. To bring out the value of the word is a talent by itself, and there are *diseurs* and *diseuses* in opera and Lieder singing as well as in folk-song singing. It all depends on what material one happens to like better—all these forms of art demand a lifetime of hard work in order to reach perfection. There are folk-songs which must be sung in a classical way and classical songs, in a folk-song vein. Personally, I chose the folk-song as the medium of my artistic expression because I find research in that field more of an adventure, and the romantic distance of time very appealing."

I. S.



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Chicago Events

(*Continued from page 22*)

violin, embellishing the double counterpoint on the piano. The audience buoyantly feted both artists, who will give several recitals here and elsewhere during the coming season.

Dr. Sorantin is guest artist teacher in the violin department at the Chicago Musical College during the present summer master school and Mme. Cole-Audet has been one of the heads of the piano department there for the past eight years.

KARLETON HACKETT'S STUDENTS

Ernestine Johnson, soprano, student of Karleton Hackett, appeared in recital at the Eastern State Teachers College, Richmond, Ky., on July 11. Dora Lyon, soprano, another Hackett student, appeared as soloist on the program given at the Chicago Woman's Club on July 18 in honor of out of town members of the club.

LOUISE ST. JOHN WESTERVELT ACTIVITIES

Louise St. John Westervelt, one of the leading voice instructors at Columbia School of Music, is teaching a large summer class at the school and conducting class lessons in voice at the National College of Education in Evanston, Ill.

Miss Westervelt has an active group of students. On May 23, she presented several in a brilliant program which finished up with an ensemble group. On May 28, she sponsored Alice Goodfellow, contralto, and Bernice Anderson, soprano in song recital. Jeuel Prosser, contralto, was heard in a joint program on June 4. Verna Kumle, contralto, was heard in joint recital on June 12. On the Columbia School commencement program Miss Westervelt presented both the chorus and her ensemble.

The Westervelt Ensemble, made up of nine soloists (several of whom are of professional rank), has several requests for programs for next season. The ensemble, most of whom are members of Miss Westervelt's studio, has given programs recently at Medinah Temple and at Illinois Host House, at a Century of Progress exposition.

STANLEY CHAPPLE HEARD AT CORDON CLUB

Under the auspices of the National School of Musical Education, of which Eva Jack is the able head, Stanley Chapple, who has conducted the BBC, London Symphony, Berlin Philharmonic and Vienna Symphony orchestras, gave an interesting recital at the Cordon Club on July 18. Preceding the recital Miss Jack introduced Mr. Chapple, now holding a master class in musicianship at her school, and informed the audience that several other recitals would be given by Mr. Chapple during his stay in Chicago. Mr. Chapple then explained that extemporization was a matter of good memory and to make his point clear he asked several Chicago composers to give him a theme on which to improvise. Among the composers who set down a few bars were Sowerby, Shortall and Saunders. What Chapple did with their music was nothing short of extraordinary. Without a single lapse, he played for an hour and one-half. It seems that though a modern, Mr. Chapple is not an adherent to ultra modern idioms, as he still believes that good music should be melodious. The composers on hand warmly felicitated the recitalist at the close of his program and the audience showed its pleasure unmistakably by remaining throughout the recital, which took place on one of the hottest evenings this summer.

DEVRIESES ENLARGE STUDIOS

Due to the great demand on their time Mr. and Mrs. Herman Devries have added an extra studio to their suite in the Congress Hotel and throughout the month of July several of their students have been heard in recital and concert. Three Devries students have been engaged for the Chicago Opera by Paul Longone.

SIGMA ALPHA IOTA

At its initiation at National House headquarters in the Allerton Hotel, Sigma Alpha Iota, Alpha XI Chapter, initiated Cecile de Horvath as a chapter honorary member and Mary Irene Clevey as an active member. The initiation was followed by a banquet, in which the Chicago chapters joined to honor Gertrude Evans, national president; Edna Hebel Geimer, national treasurer, and Mildred Odell Sale, executive secretary. A program of cello and piano numbers was given by Beulah Rosine, cellist, and Cordelia Schellinger Pardee, pianist.

Alma Blegen of Fargo, N. D., and Charlotte Webber of Los Angeles, Calif., came to Chicago to attend the national executive board meeting of Sigma Alpha Iota. Mrs. Blegen is the national chaplain and Miss Weber is president of Delta province and is in charge of Pan's Cottage at the MacDowell Colony, Peterborough, N. H.

Sigma Aplha Iota is sponsoring a number of programs by artist members at a Century of Progress. On July 8, at the Hall of Religion, Mary Wendling Titus, soprano; Myrtle Lenore Oglesbee, pianist; Cecilia Toohey, violinist, and Vera Borchert, accompanist, gave a program featuring several numbers by Sigma Alpha Iota composers. On July 10, Madeline Pfeiffer, soprano; Fern Weaver, pianist; Grace Muhs Kirschbaum, accompanist, and the Gamma Trio, gave an interesting program at Illinois Host House. Grace Muhs Kirschbaum, pianist, and Gazella Balazs, soprano, appeared at the Hall of Religion on July 15. Myrtle Boyles, soprano, and Roberta Hayes, pianist, offered a program at the Hall of Religion on July 19. On July 29, Alice Guernsey, violinist; Gertrude Gahl, pianist, and Jewel Martin Lovejoy, soprano, were the artists at the Illinois Host House.

RENE DEVRIES.

I See That

(*Continued from page 27*)

The members of the Hart House String Quartet are passing their summer holiday in England, Italy, Austria, Hungary and Canada.

* * *

Ethel Pyne, soprano, is spending the summer at Raymond, Me.

* * *

Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., returned to this country, July 1, on the SS. Lafayette. On the same ship was Maria Beren, singer of the Chicago Opera Company.

* * *

Captain and Mrs. Giovanni Sperandeo are in New York for the summer. Signor Sperandeo, lyric tenor, head of the voice department at Bob Jones College, Cleveland, Tenn., plans to study while here. Mrs. Sperandeo is first assistant in the piano department and director of the college orchestra. The Sperandeos will return to the college on August 20 to continue their work.

* * *

Nino Martini sailed on July 21 on the SS. Rex for his first trip to Italy since his arrival in America a few years ago.

* * *

Seekin' Massa Jesus, a spiritual by Annabel Comfort, was sung by J. Alden Edkins, bass, over WJZ on July 20. Miss Comfort is the winner of the Arnold Schönberg scholarship awarded by the Malkin Conservatory of Music.

* * *

Harry Kaufman is spending the summer at his studio in Westport, Conn., where he is again coaching song and two-piano literature. With the coöperation of members of the Musical Art Quartet, Mr. Kaufman is giving recitals of chamber music in Westport and nearby towns.

* * *

Hugh Porter conducted a radio concert of the New York Washington Heights Oratorio Society over WOR on May 31 during the Little Symphony Hour.

* * *

Boris Levenson's Hebrew Lullaby and The World Asks were programmed by Florence Bernstein, soprano, at her recital in Steinway Hall, New York, in May. The International Singers also broadcast Levenson's six Folksongs of Various Nations over WINS.

* * *

Paul Jelenek presented advanced students in a recital for two pianos and in solos at the Lester Piano Salons, Brooklyn, N. Y., in June.

* * *

Marcella Geon is spending the summer in Cleveland, O. She will combine her holiday with work on Wagner programs for the coming season. Miss Geon returns to New York in the fall.

* * *

Frances Hall and Rudolph Gruen gave a two-piano presentation over Station WTAM, Cleveland, O., on July 22.

* * *

Adelaide Gescheidt has moved her New York studios to new quarters on Sixty-fourth Street.

* * *

Isidor Philipp, French pianist and teacher, arrived in this country July 24 by the SS. Ile de France.

* * *

Marie Miller has been engaged to give a harp recital for the Iris Club of Lancaster, Pa., on November 21.

* * *

Guy Maier gave one of his Musical Journey piano recitals at the Juilliard School of Music, New York, July 26. The program included music by Mozart, Schubert and Strauss and was supplemented with slides showing the experiences of these composers in Bavaria and Austria. Mr. Maier is a member of the staff at the Juilliard Summer School.

* * *

Beatrice Harrison, English cellist, will return to this country for a tour next fall after a four-year absence during which she has given concerts throughout England and the continent. On July 29 she performed the Elgar concerto at the Malvern Festival in London in memory of Sir Edward Elgar. On August 23 she will take part in the Delius Memorial Concert at Queen's Hall, playing the Delius double concerto with Sir Henry Wood conducting.

* * *

Rafaelo Diaz left recently for a tour of Cuba, Central America and Mexico. He will return the end of August, when he is to give a recital at Southampton, L. I.

* * *

Wolf Chester, baritone, and Anita Arnoff, German pianist, are under The Betty Tillotson Concert Direction for the season 1934-35.

* * *

Frederick Buldrini, violinist, was the soloist in the Brahms concerto with the New York Civic Orchestra under the leadership of Eugene Plotnikoff in two all-Brahms concerts, July 25, at the American Museum of Natural History, New York, and, July 28, at the Brooklyn Museum of Art, Brooklyn.

* * *

Stella Hadden-Alexander, pianist, gave an Evening with Edward MacDowell in compliment to the summer students of the Morningside Residence Club, New York, on July 23. The concert was arranged by Florence Rohr, founder and president of the club.

* * *

Francis and Anna Fuka Pangrac have returned to New York from a vacation spent at Mt. Side Farm, Beacon, N. Y. Mr. Pangrac combined his holiday with music-literary work.

* * *

Barbara Blatherwick, coloratura soprano, has selected from her extensive repertoire six different concert programs and in addition one made up of fourteen operatic arias, including familiar excerpts from this literature, as well as several seldom sung. Miss Blatherwick's forthcoming tour of twenty weeks begins the middle of September and is entirely booked.

* * *

Yasha Davidoff, Russian-American bassocantante, included The Lord's Prayer in musical setting by Josephine Forsyth on his Miniature Concert Program broadcast from WEAF, July 4.

* * *

Berthold Neuer, musicologist and vice-president of the Knabe Piano Company, returned from Europe July 17 on the SS. Paris.

* * *

Twenty-two school children from Holland broadcast greetings to their homeland on July 22 from the NBC-WJZ studios. Christiaan Kriens, Dutch composer, was guest conductor of the orchestra for his own Holland Suite and Jolly Dutch Tune, while Erno Rapee directed Ferde Grofe's Mardigras from the Mississippi Suite and other numbers.

* * *

The Philadelphia City Symphony Orchestra, an ensemble of 100 musicians created as a project of the Local Works Division of the Pennsylvania State Emergency Relief Board, were heard over an NBC-WEAF network in two concerts, July 18 and 25. This orchestra is conducted by Dr. Thaddeus Rich, dean of the School of Music at Temple University.

* * *

Doris Kenyon, Walter Connolly and Robert Young, featured in the new motion picture Whom the Gods Destroy, were presented on the Hollywood-on-the-Air program over an NBC-WEAF coast to coast network, July 22.

* * *

Chausson's concerto for violin, piano and string quartet, featuring Katherine Bacon, pianist; Sasha Jacobsen, violinist, and the Musical Art Quartet, was performed, July 29, in the series over an NBC-WJZ network. The members of the Musical Art Quartet are Harry Farbman, Paul Bernard, Louis Kierman and Marie Roemaet-Rosanoff.

* * *

Lotte Lehmann, soprano of the Metropolitan Opera, took the rôle of Leonore in the performance of Fidelio broadcast to America from the Salzburg Festival over the NBC-WEAF network, July 28. Richard Strauss conducted.

* * *

Helen Jepson, newly contracted member of the Metropolitan Opera, and Hall Johnson and his choir were featured with Al Jolson over a nationwide NBC-WEAF network, July 26. The choir and Mr. Jolson collaborated in a scene from Run Little Chillun, recent production written by Hall Johnson. Miss Jepson sang Vissi d'Arte from Puccini's Tosca.

* * *

The Baltimore (Md.) Municipal Band, under Robert V. Lansinger, was presented over an NBC-WJZ network on July 15, playing excerpts from grand and light opera, as well as martial airs.

* * *

Frances Nash, pianist, is spending the summer at Northeast Harbor, Me.

* * *

Gladys Swarthout and Mario Chamlee took the leading rôles in the production of

(*Continued on page 31*)

New York Stadium Opera and Concerts Largely Attended

(*Continued from page* 15)

Moussorgsky's magnificent musical panorama of Boris Godounoff was given on July 27 and 28. Making his local début in the title rôle was George Youreneff, a singer of musical and dramatic brilliance, and the rest of the cast, an impressive one, contributed to a performance of high artistic achievement. Alexander Smallens, the conductor, wielded a masterly baton, directing a smooth vocal sequence and controlling the orchestra to its proper balance in the score. The chorus did fine work. The scenery and lighting were excellent, the acoustical handicaps of the huge space were met with skill, and the many scenes of the work followed each other with commendable promptness, sparing the audience the tedium of intermittent waits. There was a huge and enthusiastic crowd which hailed this opera with delight.

Besides Mr. Youreneff, the evening's artists were Ivan Ivantzoff (Dmitri), Ina Bourskaya (Marina), Marguerite Hawkins (Xenia), Vladimir Deloff (Police Officer), Alexis Tcherkassky (Tschelkalov) Ivan Velikanoff (Schuisky), Vasily Romakoff (Brother Pimenn), Devora Nadworney (The Innkeeper), Michail Shvetz (Varlaam), Joseph Kallini (Missail), Elena Shwedova (Deodor), Nadine Fedora (The Nurse), Florent Stonislavsky (The Boyar), Leonid Troitzky (Simpleton), Stefan Kosakevich (First Jesuit) and Alexis Tcherkassky (Second Jesuit). The entire production was under the supervision of and furnished by The Art of Musical Russia, Inc., Ivan Ivantzoff, president.

Ormandy Leads Final Concert

Ormandy conducted his concluding concert at the Stadium on July 30, devoting the entire program to Wagner. It began with the overture and bacchanale from Tannhäuser and the prelude, Dance of the Apprentices and entrance of the Mastersingers from Die Meistersinger. Excerpts from Götterdämmerung, played without pause, followed the intermission: the Daybreak music and Rhine Journey, Siegfried's Funeral March and the Immolation Scene. In this finale Brünnhilde's lines were sung by Agnes Davis, young Philadelphia singer, a Curtis Institute student, and winner of the first Atwater Kent prize for women, who last spring sang under Stokowski in his performance of Beethoven's ninth symphony.

The audience approximated 3,500. The talented conductor from Minneapolis was given an enthusiastic send-off by his devotees who lingered at the close of the evening in the hope of a speech, but Ormandy hardly had time to catch the SS. Veendam, on which he was sailing to pass a vacation in his native Budapest before returning to his regular post in Minneapolis, and so he shook hands with the leading players of the orchestra, bowed and departed, leaving the Stadium podium for the balance of the season to Willem van Hoogstraten.

Agnes Davis Sings

Miss Davis, gowned in brilliant red, revealed herself as the possessor of a young and fresh voice of good quality and volume. Her intonation was commendable and she sang with poise and assurance. Naturally, she is not sufficiently experienced to give this music complete authority, but she has talent that gives promise of a successful career.

Van Hoogstraten Welcomed

Willem van Hoogstraten inaugurated his share of the Stadium season on July 31 with musical fare familiar in his repertoire: Brahms' fourth symphony and the third Leonore overture and seventh symphony of Beethoven. His popularity with Stadium audiences was attested by the attendance figure, 4,500. Mr. van Hoogstraten had come from Chicago, where he had been directing at the World's Fair, to rejoin the New York Philharmonic-Symphony players at the Stadium for his thirteenth successive year.

Van Hoogstraten's interpretations of the classics have become well known over the years and this program was presented with his customary vigor, enthusiasm and obvious enjoyment of his task. The entire concert elicted warm response from the audience.

Before the second half started, Mr. van Hoogstraten addressed his listeners, praising the informality of the concerts and expressing the hope that everything would be done to keep them in existence.

Cara Verson Tells of Visit with Castelnuovo-Tedesco

In a letter recently received from Cara Verson, the American pianist gives the following interesting account of a visit with Mario Castelnuovo-Tedesco, eminent modern Italian composer:

"After the first part of the Spanish causerie which I gave in Florence, before the British Institute, a rather pale young man came back stage, and smiling shyly, told me how much he had enjoyed both my playing and my talk. After a most interesting conversation, I asked his name, and much to my surprise, he proved to be Castelnuovo-Tedesco. Of course, I was delighted, for I have long been one of his ardent admirers. He returned after each group for more conversation, and this was the beginning of a very interesting acquaintance.

"One of the most vivid memories of my stay in Italy will be a delightful morning spent in the home of the composer. He had promised to play some of his compositions for me, so I arrived promptly at the appointed hour. I was ushered into a charming studio with French windows opening onto a balcony overlooking a lovely old-world garden—a veritable tangle of rambler roses of red, pink, yellow and cream; tiger and calla lillies surrounding a lazily splashing fountain, cypress trees and a huge bower of accacia, supposedly the favorite retreat of Eleonora Duse, who had once lived in this apartment.

"The furnishings of the studio were a happy blending of the modern and antique. Three beautiful landscapes of Tuscany and Umbria painted in the modern idiom and a beautiful oriental hanging adorned the walls. Large sets of book and music shelves ranged round two walls, and a panel of brilliant primitive painting taken from a Sicilian peasant cart shared honors with some lovely bits of primitive and of Renaissance sculpture. Large jars of clear glass filled with flowers were everywhere, and, of course, a large grand piano occupied a prominent part of the room.

"The maestro played many of his compositions for me, and I can say that a concert pianist of the very first rank was lost to the world when he decided on a composer's career. He has a crystal-clear technic, rich tone and extremely sensitive interpretation. After a delightful hour of music, Signor Castelnuovo-Tedesco showed me pictures of his wife and his two sons, aged eleven and three years. The older son is named Petruccio after the Shakespearean character, for the composer is devoted to the works of this dramatist and has written many settings of his poetry. Petruccio is a dear little chap with an extremely sensitive, intelligent face. I was taken into the nursery to see Lorenzo, the baby, who was just having his lunch. Sitting at the table with his nurse beside him, this lad was so tiny that all I could see was a rougish baby face beneath a tumbled mass of dark curls and two little hands manipulating a spoon and spaghetti. I came away with copies of the composer's works, beautifully autographed and a splendid photograph of him inscribed to me."

Solon Alberti Activities

Solon Alberti of New York, on a recent visit to Chicago, was asked to give lessons during his stay. Among the artists who worked with him there were Charles Sears, of the National Broadcasting Company; Mrs. Sears, soprano; Cathalene Crane, mezzo-soprano, who has sung in opera in South America; and Cara Sapin, teacher of voice of Louisville, Ky., who also brought two of her young artists to be heard by Mr. Alberti.

Singers from the New York studio of Mr. Alberti have been active. Lucile Dreskel, soprano, was heard in joint recital with Miles Dreskel on July 12 at the McMillen Theatre, under the auspices of the Columbia University Summer School. Sara Knight was at the piano.

Henry Shope, tenor, continues his radio appearances on a number of programs each week over the NBC system. Anne Judson, contralto, has been re-engaged for the Central Synagogue for the coming season and is appearing three times a week as soloist over WMCA. Milford Jackson, baritone, appears every Monday evening as soloist over WMCA with Mauro-Cottone, organist. Mr. Jackson also has been re-engaged as soloist for the First Church of Christ Scientist of Brooklyn, N. Y.

Donald Walter, tenor, has returned from his engagement in St. Louis with the light opera company there, and has concluded an engagement with the Morningside Players' production of the Beggars Opera at the Heckscher Theatre, New York. Sara Knight, who is studying piano and accompanying with Mr. Alberti, is active in this field, appearing with both singers and instrumentalists. She has been engaged by Robert Elwyn as assistant for his work at the Juilliard School and Teachers' College for the summer sessions.

Fred Patton Presents Artists in Michigan

The artists of the music staff of Bay View Assembly, Bay View, Mich., gave the introductory concert of their summer season on July 20 in the Bay View Auditorium. Fred Patton, baritone, dean of the music school, introduced the artists. Appearing on the program were the Bay View String Quartet, Mr. Patton, Dudleigh Vernor, organist, Leone Kruse, soprano, Jan Chiapusso, pianist, Beatrice Brody, contralto, Arnold Small, violinist, Floyd Townsley, tenor, Herbert Weis, cellist, and the Assembly Quartet. The music they presented was by Borodin, Mozart, Gordon Nevin, Fletcher, Massenet, Chopin, Gluck, Vieuxtemps, Puccini, Popper and Donizetti. July 22, a second concert was given by Dudleigh Vernor, the Assembly Quartet, Ralph Freedman, Beatrice Brody, the Bay View String Quartet, Jan Chiapusso, Messrs. Townsley and Patton, Guido St. Rizzo and the Assembly chorus. July 27, Mr. Chiapusso gave a lecture-recital on Beethoven.

Engaged for Opera on the Coast

Among the artists who will participate in performances at the new San Francisco Opera House in November and December are Ezio Pinza, who will appear in Carmen, Lakme, Tannhauser, Faust and Mignon; Lauritz Melchior in Tannhauser and Otello; Ninon Vallin in Carmen and Faust; Mario Chamlee in The Bartered Bride, Carmen and Lakme.

Pinza, Chamlee and Mme. Vallin have also been engaged to sing with the Los Angeles Opera Company prior to their appearances in San Francisco. Pinza will appear in Carmen and Manon; Mme. Vallin in Faust and Carmen; Chamlee in Carmen and The Bartered Bride.

Chamlee is to make four appearances with the St. Louis Opera Company in October, the operas being La Rondine, Butterfly, Boheme and Lohengrin.

Harty Leads at Hollywood Bowl

Sir Hamilton Harty, English conductor, recently returned from directing concerts in Australia. From July 24 to August 4, Sir Hamilton was in charge of the concerts at Hollywood Bowl; August 12 to 25, he conducts the Chicago Symphony Orchestra at the Century of Progress. During January and February of the coming season the English artist will be in America to fulfill engagements as guest conductor.

Concert Direction Annie Friedberg

Concert Direction Annie Friedberg announces the following artists who will give New York recitals during the coming season: Julia Peters, Helen Teschner Tas, Elisabeth Schumann, Bruce Simonds, Carl Friedberg, Harold Samuel, Myra Hess, Lea Luboshutz, Emy-Lou Biedenharn, Keith Falkner, Ilze Niemack and the Budapest String Quartet.

I See That

(*Continued from page* 30)

Madam Butterfly broadcast over an NBC-WEAF network, July 31.

* * *

Henry Hadley is conducting the Chicago Symphony Orchestra in its concerts at the World's Fair from August 5 to 12. On his return east, he goes to the Berkshires to conduct the Berkshire Festival, August 23, 25 and 26, with sixty-five players from the New York Philharmonic Orchestra.

* * *

Stuart Ross has continued active through the summer. His engagements include playing accompaniments in concerts of William Taylor of New York and Isabella Du Puy of Venezuela. Four days a week Mr. Ross coaches vocalists at his New York studio. He is assistant conductor for the Steel Pier Opera Company, Atlantic City, N. J., every Saturday and Sunday.

* * *

On July 26 Richard McClanahan completed his summer course of ten lecture lessons in the fundamentals of piano playing and teaching. He has now gone to Maine and will resume his teaching in New York on September 17.

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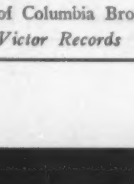

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London Concludes Season

(*Continued from page* 5)

Efrem Kurtz, chief conductor, has in this engagement the good fortune to conduct the London Philharmonic Orchestra and within the limitations set by ballet routine he does a fine, musicianly job. The Ballets Russes season followed without a break after the Covent Garden opera season late in June and appears to be lasting, despite the heat wave, through July.

MORE BALLET, INDOOR AND OUT

Nor is Covent Garden the only place one can see ballet. There have been sporadic performances of Mme. Rambert's charming Camargo ensemble at the Mercury Theatre, and the Old Vic Ballet has been disporting itself in the now famous Open-Air Theatre of Regent's Park. Ninette de Valois is the leading spirit of this company and the repertoire includes a Swedish ballet, The Wise and Foolish Virgins, also The Lord of Burleigh (to music by Mendelssohn) and Constant Lambert's Pomona.

Another Russian Ballet, now appearing in Paris, had also been booked for a season at the Coliseum, and the fact that the engagement was cancelled at the last minute had nothing to do with overproduction in London. It just did not come up to standard.

SUPERVIA IN HISPANO-JEWISH FOLKSONGS

The concert season may now fairly be said to have gone to sleep, though even a week ago there were still sporadic re-awakenings at the Wigmore and other halls. Two important fag-enders were Conchita Supervia and Dino Borgioli, each of whom gave interesting recitals, the latter being "supported" by an American newcomer, Kathryn Schrafft, who reminded one of ice cream in more ways than one.

The bewitching Conchita turned the Wigmore Hall into something very near a theatre, by the simple means of lights, a shawl thrown over the piano and a variegated series of costumes which she wears with as much virtuosity as she sings. The program consisted of Spanish folksongs, and the novelty of the evening was a group of Hispano-Jewish folksongs collected in the Island of Rhodes and probably never performed in a modern concert hall. Falla's arrangements of Andalusian and gipsy songs (the former sung to the guitar) were the artistic peak of the enthusiastically successful evening, in which Supervia's gorgeous voice was the outstanding element, ably supported by Ivor Newton, accompanist.

Dino Borgioli is that *rara avis*, an intellectual tenor, and that fact did not do the music any harm. His extraordinarily sweet voice and polished style of singing showed up even better than it did in the opera house, and his intelligently chosen program gave one an opportunity of hearing such modern Italian gems as Pizzetti's I Pastori. He was hardly less successful in such things as Strauss' Morgen, though the German lied is naturally alien to his nature. The audience was dressy and enthusiastic.

EDNA THOMAS RETURNS

Edna Thomas, American singer of Negro folksongs, was warmly received at her reappearance here after some years. She was her familiar self and in excellent form. An interesting addition to her program were the street cries of New York.

Ray Lév, American, closed the pianistic season with a program comprising the Bach-Busoni chaconne, the Waldstein sonata and Ravel's sonatine. Her versatility is matched by her technical accomplishment, but she was happier in Rachmaninoff preludes than in Beethoven.

Pupils' Recital in Norwich, N. Y.

NORWICH, N. Y.—Esther Lewis, organist of the Episcopal Church presented four pupils in a recital in the Parish house last month. They were Esther Jewel, Frances Stellwagen, Martha Johnson and Ruth Benedict. Their performances showed the result of excellent instructions by Mrs. Lewis. Margaret Jewel, soprano, who studied under Susan S. Boice and Yeatman Griffith, sang Kreisler's Old Refrain and Do You know My Garden? by Wood; she sings with fine intelligence and refined interpretation.

F. W. R.

Cesare Sodero to Conduct Mendelssohn Club

The Mendelssohn Glee Club, New York, has appointed Cesare Sodero as its conductor for next season. This will be the sixty-ninth year of the organization. Mr. Sodero is widely known as a composer and director and has been associated for the last eight years as conductor on the musical staff of the National Broadcasting Company. He is a graduate of the Naples Conservatory, and has conducted in this country with the Savage, San Carlo and Hippodrome opera companies, and with the Italian Orchestral Society of New York.

Dorothy R. Knauss Fulfills Engagements

Among recent engagements fulfilled by Dorothy R. Knauss, harpist, was an appearance in a musicale sponsored by the Hiram Club of Allentown, Pa. On May 28 she was soloist at the fifth anniversary concert of the Civic Symphony Orchestra of Sellersville-Perkasie-Souderton, of which Theodore Pale is musical director and conductor. On June 8 the Knauss-Wavrek Trio was heard at the twenty-sixth commencement exercises of the Macungie Borough Schools, Macungie, Pa. The trio is made up of harp, violin and cello, but for this occasion the violin was replaced by a flute.

Maurice Baron Works Performed

On July 8 a program of the works of Maurice Baron, staff composer of the Radio City Music Hall, officer of the French Academy, was broadcast over WJZ and associated stations. Mr. Baron conducted his own scores and the soloist was Edwina Eustis, contralto. She sang Lake Song and Love Song and Ah! Sweet is Tipperary. Orchestral numbers were The Conqueror, Rhapsody on the Melodies of Stephen Foster, Points and Counterpoints (American air de ballet), The Lone Eagle (depicting the flight of Lindbergh to Paris) and Cappricietto.

Descendant of Orlando Gibbons Wed

PRINCETON, N. J.—Miss Christine Este Gibbons, daughter of Dr. and Mrs. Herbert Adams Gibbons of this city, was married here on June 11 to Prof. Alpheus Thomas Mason of the department of politics of Princeton University, at Greenholm, her parents' home.

Miss Gibbons studied singing for four years in Paris and is eleventh in line from Orlando Gibbons, English madrigal composer of Elizabethan times and organist of Westminster Abbey. P.

Cadman Plays with Milwaukee Orchestra

The first radio performance of Dark Dancers of the Mardi Gras, with the composer, Charles Wakefield Cadman, playing the piano solo, was presented by the Milwaukee Philharmonic Orchestra in its regular Thursday night broadcast on July 12 over an NBC-WJZ network. Cadman played his new work with the orchestra under the direction of Dr. Frank Laird Waller.

Hilger Trio on Tour

The Hilger Trio are on an extensive summer concert tour. Leaving New York on July 1, they gave a concert in Ithaca, N. Y., the following day. During the time spent in that city they were the guests of Prof. Vladimir Karapetoff, head of the electrical engineering department of Cornell University. The itinerary of the three Hilgers takes in Iowa, Nebraska, Oklahoma and Texas. Their concerts are scheduled in the main for state teachers colleges and universities.

Return Appearances for Budapest String Quartet

The Budapest String Quartet has been reëngaged for another concert in Baltimore for next season, this being the fourth consecutive season in that city for this ensemble. They also have return engagements in Princeton, Ithaca, Buffalo, Indianapolis, Chicago and will add many new cities to their itinerary. They will visit the Pacific coast in March for the first time.

Miami, Fla., Hears Frances Shelton

Frances Shelton, pianist, gave a recital at Mazica Hall, Miami, Fla., on May 23. Miss Shelton was a pupil at the Curtis Institute of Music for three years, studying with David Saperton, and two years with Alexander Lambert until his death. For the past two years she has been a member of the music faculty of the University of Miami.

Music Student Wins Kate Neal Kinley Memorial Fellowship

URBANA, Ill.—In the third annual competition for the Kate Neal Kinley Memorial Fellowship, Evelyn Gladys Swarthout, a graduate student in music from the University of Kansas, has been recommended to the board of trustees of the University of Illinois to receive the award of $1,000 which provides for a year of advanced study.

Winifred Cecil Sings in London

LONDON.—Winifred Cecil, soprano, sang at a reception for Princess Alice of Athlone on July 17. Afterward, the Princess asked that the young American singer be presented to her personally.

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Foreign News in Brief

(Continued from page 26)

at his first London appearance in Queen's Hall, has just left London for his fifteenth concert tour to Russia. He will conduct a series of concerts in Leningrad, Moscow and Kiev. Before his departure Unger received an offer to take the leadership of the Leningrad radio orchestra of seventyfive musicians, with twenty public and a large number of studio concerts. This would leave him six months of every year to fulfill his engagements in other countries. C. S.

Berlin's American Singers Move to Vienna

BERLIN.—Charles Kullmann, American tenor of the Berlin Staatsoper, who has been recently commuting back and forth by air for the London Opera season, has accepted a contract with the Vienna Opera, and will make his home in Vienna upon his return from America in the fall. For the coming season he has been engaged for thirty guest performances at the Berlin Opera.

Suzanne Fisher, American soprano of the Berlin Staatsoper, has refused an offer to renew her contract for another two years. Miss Fisher is now in Paris. Her plans for the summer and coming winter include concert, opera and oratorio appearances in America as well as in Europe. F. P.

Berlin Hochschule Has New Piano Professor

BERLIN.—Winfried Wolf, the pianist, who made several highly successful appearances with orchestra in Berlin this season, has been engaged by the Berlin Hochschule für Musik as a teacher and given the much coveted honorary title of Professor. Prof. Wolf was assistant director of the Klindworth-Scharwenka Conservatory. He had been invited to give his series of piano concertos, from classic to modern, in an American university, and would have embraced the opportunity to give a few independent recitals in the States. Owing to his new duties these arrangements will have to be put off until next year. F. P.

Elisabeth Schumann Honored

VIENNA.—Elisabeth Schumann has been awarded the "honor ring" of Vienna Philharmonic Orchestra, which hitherto has been given only to Lotte Lehmann, Felix Weingartner and Richard Thayr. P. P.

American Church of Paris Closes Musical Season

PARIS.—The American Church of Paris (Quai d'Orsay) which every season organizes a series of Sunday night concerts for American students and their friends, has closed what must be recorded as one of its most active and successful seasons. Thirty-five concerts were given by the following artists: Aletha Stacey, Daniel Harris, Elizabeth Valdes, Mildah Polia, Vera Bobarykine, Tilly de Garmo, Marianne Mislap-Kapper, Louis de la Cruz-Froelich, Gerte Sinding-Larsen, Suzette Duval, Thelma Jerguson, Charles Sautelet, Enid Hudson, Mary MacNally, Mignon Spence, Beatrice Kendrick, Nadia Kamenka, Ph. Arese, Frederick Yeo, Marino Barreto, Norris Smith, Frank Essien, Suzanne Fisher, Robert Franc, (singers); Gregoire Gourevitch, Evelyn Hansen, Francoise Doreau, Gisele Kuhn, Elsa Lucas, Maurice Dumesnil, Monique Haas, Edward Staempfli, Elen Foster Celia Wolberg, Phyllis Emanuel, Edith Heinlein, Marcelle Bousquet, Rock Ferris, Erich Landerer, Jane Hampson, Marie Guepard, Rena Kyriakou, Louise Wacksman, Valentin Pavlovsky, Gerda Schallgruber, Lily Havel, Madeleine Neufeld, Beveridge Webster, Ferguson Webster (pianists); Sherman Pitluck, Raoul Vidas, Constance Lucas, Robert Kitain, Jessica Lucas, André Pascal, Odette Malezieux, F. Lemaire, J. Darbel, V. Blanchon-Mialin (violinists); Paule d'Ambrosio, Marc Delgay, Alexis Niverd ('cellists); Francoise Kempf, Marinel Trio (harpists); G. Blanquart, Jan Merry (flutists). I. S.

Louis Bachner Active in Europe

BERLIN.—Louis Bachner, American voice teacher, who has for many years maintained a studio here and has had a large number of distinguished pupils, among them Sigrid Onegin and Heinrich Schlusnus, found himself too occupied this season to visit America for his summer master class. His short vacation is being spent in Switzerland.

The young Swedish contralto, Carin Carlsson, who has been singing in Zurich, and is taking the rôle of Erda at Bayreuth, is a Bachner pupil. Another contralto, Lisa Roegne, an American, who has been studying with Mr. Bachner, has a position with the opera at Ratibor, Upper Silesia. R. P.

More European Festivals

LONDON.—The twenty-second German Bach Festival is to take place in Bremen, on October 6-8, under the direction of the cathedral organist, Richard Liesche. This year's Bruckner Festival of the International Bruckner Society has been set for September 2-4 at Aachen, under the general musical director, Peter Raabe. The first symphony will be given in its original text, also the 5th and 9th, the B minor Mass and the 112th Psalm. The Spohr Festival planned by the City of Cassel, the native city of the composer, takes place in September 16-23. Besides Spohr's chamber music, orchestral and vocal works, his opera Jessonda will be restored.

The City of Halle, the birthplace of Handel, plans to give a Handel Festival week in 1935, to celebrate the 250th birthday of the master. C. S.

Fiedler to Live in Berlin

BERLIN.—It is reported that Max Fiedler, conductor and former leader of the Boston Symphony Orchestra, is leaving Essen to take up his residence in Berlin. F. P.

Centenary of Zürich's Municipal Theatre Marked

ZÜRICH.—The one hundredth anniversary of Zürich's Municipal Theatre was celebrated during the fortnight of June 2-17. The official opening was a morning performance of the last act of Die Meistersinger before an invited assembly of the city officials, representatives of organizations and friends of the theatre. Mozart's Magic Flute occupied the first night, following which came Schöeck's Venus, Honegger's Antigone, Peter Haggenmacher's delightful Swiss comedy, The Venus from Tivoli, and two performances by an Italian company, which gave Tosca and The Barber of Seville.

The celebrations closed with Shakespeare's As You Like It, produced by Alfred Reucker, who has directed performances at the theatre for the last twenty years.

Von Warlich Sings for Parisians

PARIS.—The Lieder singer Reinhold von Warlich scored another distinguished success when he appeared in concert under the auspices of the musical society La Serenade. Mr. von Warlich was joint interpreter with Mme. Vhita in Messe des Pauvres, by Erik Satie. Mr. Fleury played the organ part. The work is interesting and Mr. von Warlich disclosed that his is an art that comprehends every style of the modern as well as the classical and romantic. The audience had particular occasion to appreciate the ideal quality of his work in nine Schubert songs—Der Wanderer, Ihr Bild, Die Stadt, Musensohn and others—with Jacques Fevrier at the piano. The singer gave a particular message in these numbers, and one did not know which to admire most as he brought them out—the musical content of the poetry, or the poetic content of the music. I. S.

Trunk Succeeds Hausegger

MUNICH.—Prof. Richard Trunk, composer, and now director of the Cologne Municipal Conservatory, has been appointed president of the State Academy of Music in Munich, in succession to Prof. Siegmund von Hausegger, distinguished composer, who has resigned to devote himself exclusively to creative art and conducting. N.

Vienna Opera Company for Venice Festival

VENICE.—The Vienna Opera is to give three performances here on September 15-16 under the auspices of the *Biennale* (Biennial Festival and Exposition), two of Cosi fan tutte at the Teatre Fenice and one of Strauss' Frau ohne Schatten in the great hall of the Doge's Palace. Director Clemens Krauss will conduct. H.

Rethberg to Sing in Berlin

BERLIN.—Elisabeth Rethberg is, according to Berlin papers, engaged to sing six performances at the Deutsches Opernhaus in Berlin during September. P.

Stiedry Remains in Russia

LENINGRAD.—Dr. Fritz Stiedry, formerly chief conductor of the Berlin Staatsoper, recently successful as a guest conductor here, has been made chief conductor of the Leningrad Philharmonic Orchestra for next season. K.

Surya Sena Appears in Recital

PARIS.—Surya Sena, Singhalese singer, and Nelun Devi (Mme. Sena), instrumentalist, scored a brilliant success in their recital at the Salle Chopin. Their performance was attended by a numerous audience and it won much applause. The program was of unusual interest. It included Singhalese, Hindu and Thibetan songs, pieces and dances, and was presented with artistic finesse and charm. Sena has an expressive baritone voice, and in his work, the gesture and movement with which he punctuates, underlines and explains his beautiful songs, is of considerable importance. Naga Vannama (King of the Cobras), and Chona dresungla (In the Chona Ricefields) were memorable. Mme. Sena was heard in native compositions on native instruments. She created an atmosphere of delicate poesy and sentiment. I. S.

Hall-Gruen Master Classes in Erie, Pa.

Frances Hall and Rudolph Gruen again conducted a series of master classes for the Erie, Pa., Piano Teachers' Association. There were six sessions, beginning July 5. The first two were devoted to lectures, one by Miss Hall and one by Mr. Gruen. The next two were lecture-recitals. The fifth was a piano playing class (pupils' performances criticized by Miss Hall and Mr. Gruen.) The last was a two-piano lecture-recital.

The scholarship offered was won by Eugene Bossart of that city. He is a graduate of the Erie Conservatory of Music.

Marian Anderson's European Concert Schedule

Among the prominent American artists abroad is Marian Anderson. The contralto sang seventy-eight concerts in Scandinavia—in Sweden, Norway, Finland, and Denmark—from the autumn of 1933 to the spring of 1934. On May 9 she gave a recital in London at Aeolian Hall. On May 3 she made her first Paris appearance in a Salle Gaveau recital. This concert resulted in a second on May 30 and a third on June 14. On July 3 Miss Anderson sang with the Kurhaus Orchestra, Scheveningen, Holland.

In the autumn the contralto will make an extensive European tour, singing in Milan, Rome, Prague, Budapest, Vienna, and elsewhere, before going to England where she has been engaged by Harold Holt for two London recitals, the first on December 3 at the Wigmore Hall, the second two days later at Queen's Hall. Owing to the demand for her appearances abroad, Miss Anderson has postponed her return to this country until November, 1935.

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Press Comments

RUDOLPH GANZ

Rudolph Ganz recently had the distinction of being the first pianist to appear in recital in Music Hall of the new Municipal Auditorium in St. Louis, Mo. Mr. Ganz formerly conducted the St. Louis Symphony Orchestra, and his followers in that city are legion. Hume Duval, of the Globe-Democrat stated that "for almost two hours he held his audience in rapt attention and few failed to marvel at his skill, revealed as it was through the medium of a program which included some of the greatest contributions to pianoforte literature. The Chopin Fantasy in F minor, followed by the Nocturne in F major, were played in that authoritative manner of Mr. Ganz which stamps him as a finished exponent of the great Polish master."

Thomas Sherman of the Post-Dispatch wrote that "his acute musical sensibilities and his excellent control of the mechanics of his medium were never more in evidence." The Star-Times said, "Mr. Ganz played a program that his audience had reason to believe well suited to his technical style and temperamental attitude toward the piano."

WILLIAM SUNDERMAN

The Minneapolis (Minn.) Tribune had the following to say of William Sunderman, who staged The Vagabond King last year and was reëngaged this season to produce The Student Prince at the University of Minnesota: "The university singers have never approached their most recent production, The Student Prince, in those details that spell success or failure. The chorus sang in tune and for the first time in many a long day, hit the attacks firmly and with knowledge aforethought of what they had to do. A good deal of the credit for this must go to William Sunderman, the stage director."

Mr. Sunderman is an artist-pupil of Marcella Geon of New York.

JEANNE SOUDEIKINE

Jeanne Soudeikine, soprano, artist-pupil of Maude Douglas Tweedy of New York, sang at the Morning Musicales, Inc., in Syracuse, N. Y., this season. The critic of the Syracuse Journal wrote: "In a well chosen program which displayed to advantage the resources of her voice, she impressed listeners with such faultless diction and outpouring of melodious tone that she was compelled to respond with many encores, including several request numbers." The Syracuse Post-Standard: "Hers is a voice of wide range with a delightfully clear, ringing quality in the upper register and lower tones of lovely texture and quality. She sings with no apparent effort and the dramatic music of Wagner and Moussorgsky is encompassed with as much ease as the graceful melodies of Mozart."

Another recent engagement for Mme. Soudeikine was in Plainfield, N. J., when she was presented by the Plainfield Choral Club. The Courier-News of that city carried: "Mme. Soudeikine, a striking personality and a treat to the eye, held her discriminating audience spellbound all the way through. A delicacy of intonation was at all times manifest, as well as a delightful sense of style. And a striking fidelity to pitch was a real treat. Never was there the slightest variance."

MARIAN ANDERSON

The Musical Times of London (June issue) contains a review of Marian Anderson's recent recital in the English capital: "It was an inspiring voice, thrilling in its great moments and closely-woven and flawless in the beautiful mezza-voce which the singer chiefly used. Handel's Ah Spietato, which tests every joint in a singer's armor, could hardly have been improved upon, while the Sibelius songs were made to seem simple. Miss Anderson's platform manner was restrained and dignified."

CLAUDIA MUZIO

Claudia Muzio received the unanimous endorsement of the Buenos Aires press upon her reappearance there recently in La Traviata. Noticias Graficas said in part: "We already know what Claudia Muzio can do with the interpretation of Violetta, one of her most delicate and beautiful rôles. The great singer beautifully portrayed the feminine charm, sentiment and nobility of the character required in the part. And alternately throughout her performance she expressed in the most delicate way the musical accents. The great artist discarded the old traditional style of acting and played her part with a realism and naturalness that made the character live again. The audience applauded enthusiastically her beautiful mezza voce which she projected in a most delicate way."

La Republica: "Last night there was an enormous gathering to greet this favorite diva, the incomparable Claudia Muzio. She was the whole spectacle of the evening and with her magic art, she puts life, emotion and fascination in to every impersonation she portrays. The public, anxiously waiting her triumphant return, saluted her with a tremendous ovation to prove their sincere love and affection for her. We have engraved in our ears the harmony of her gorgeous voice, which nature has given her and she has so carefully cultivated. We have heard her in past seasons and have applauded her portrayal of Violetta. Last night she returned to repeat her excellent performance of the part. If you had been present at last night's performance you would realize that none of the things we have said about Mme. Muzio have been exaggerated for the audience was completely carried away by her profound and sincere interpretation of the part."

The Bandera Argentina was of this opinion: "We doubt if today there exists any singer the superior of Claudia Muzio in the rôle of Violetta. She returns to us in the full bloom of vocal art and with her superb acting in which she expresses every emotional range. Her phrasing is so perfect that even in the small passages she evinces greatness. She does not follow tradition but makes her interpretation unique. In the letter scene her reading of the missive was so emotionally convincing as to excel Duse and Bernhardt. As to her vocal interpretation, it is a lesson to every one who listens to her. She was always the same elegant artist."

ROSE TENTONI

Rose Tentoni, artist of Enrico Rosati, received the unanimous praise of the press when she sang both the rôles of Santuzza and Nedda at the Lewisohn Stadium, New York, on July 13. At the last minute she replaced Bruna Castagna, scheduled to sing Santuzza. Of her singing, Pitts Sanborn in the World-Telegram said: "Since Santuzza had been the rôle of Miss Tentoni's New York début two years ago at the Casa Italiana of Columbia University, there could be no question of her readiness, and though it is something of an ordeal to sing two leading parts in a single evening, even if neither is long, still singers have weathered it.

"And Miss Tentoni did so last evening. As a matter of sober fact, her Santuzza for beauty of voice and singing is rarely equalled anywhere, and she also sang Nedda well. Dramatically her Santuzza was particularly commendable, because of the simplicity and unforced feeling for acting."

Francis D. Perkins of the Herald-Tribune, wrote: "Considering that she had sung Santuzza only once before, she did remarkably well. Well suited to this rôle, as well as to that of Nedda, in appearance, she exhibited a voice of pleasing youthful freshness of quality, effective in sustained top notes and unusually well produced. In action, while following, as a rule, familiar operatic ways, she gave an impression of realizing and being able to project the spirit of the rôle. In Pagliacci, the Ballatella was very acceptably sung, and her performance suggested an operatic future for the singer."

The Evening Sun was of this opinion: "Just before curtain time Miss Castagna became ill. She could not go on. Miss Tentoni was called on; she knew Santuzza's rôle and she hastily made up for the part and sang it all the way through without a hitch. Then a few minutes later she sang the rôle of Nedda."

The American reported: "Rose Tentoni, who was scheduled to sing Nedda in Pagliacci, was rushed into a special costume and substituted for Mme. Castagna and later sang Nedda in the second bill."

The Daily Mirror said: "She revealed a dramatic voice of fine quality and considerable versatility—the rôles of Santuzza and Nedda demand voices of distinctly different quality—a voice full bodied, of ample range and beautifully true. She is good looking, a musician and a promising actress. If her double début last night doesn't augur well for a successful career in opera, then there's something wrong with the stars."

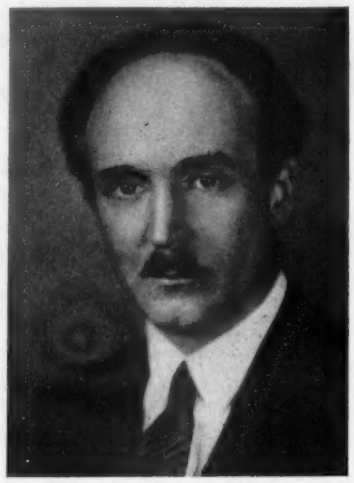
Henriette Weber in the Evening Journal wrote in part: "A very charming Santuzza, young and slender and stagewise, who sang with emotional color, and did it remarkably well, not only considering the circumstances, but gave a remarkably fine performance, without even such consideration."

JERZY BOJANOWSKI

A new figure appeared on Chicago's musical horizon recently in the person of Jerzy Bojanowski, who conducted the People's Symphony Orchestra at Orchestra Hall. The young conductor came to the United States not long ago from Poland, where he was director of the Civic Opera in Lemberg, and a conductor of the Warsaw Opera and the Warsaw Philharmonic. He also made Prague and Dresden guest appearances.

Regarding his concert in Dresden the Dresdner Wochenprogram stated that "a dominating occurrence of last week's musical events was a concert under the direction of the Polish conductor, Mr. J. Bojanowski. After a long time we again met a musical individuality which overflows with fullness and strength, and leads the orchestra with a sure hand." According to the Sächsische Volkszeitung, "The guest conductor is, from the musical point of view, a revealing personality and possesses strength and talent."

Writing about his Chicago appearance, the Daily News critic said that Mr. Bojanowski gave "a noteworthy performance of a familiar masterpiece, Tschajkowsky's Pathetique. He led the orchestra with complete freedom and certainty, and the men played superbly even though actual virtuosity was demanded in the tasks Mr. Bojanowski outlined, such as the interesting rubato in the symphony's five-beat waltz. But, throughout, the Tschaikowsky nuance and the balancing of volume and color were achieved with the purest sym-



JERZY BOJANOWSKI

phonic artistry, as Mr. Bojanowski's interpretation of it was gifted indeed. Of course, he sensed the work as a four-part whole; and furthermore, he recognized in it an identity which no other conductor I know has discovered. Could anything be more like Tschaikowsky?"

The Chicago American said that it was "very quickly disclosed that Mr. Bojanowski is not merely an expert conductor—he is a great conductor as well. He conducted everything from memory, with a strong decisive beat, and with a most eloquent left hand."

"The conductor's command of the medium," according to the Herald and Examiner, "his freedom, the amazing flexibility that he achieved with a group of players to whom he was a stranger, the poetry, the drama and the unfailing sense for the rhythmic impulse and lyric inflection made his interpretation of this familiar masterpiece one of the most interesting of this or of many seasons. The public indorsed his approach to this example of Slavic art with the utmost cordiality."

"He is alive to the value of the rhythmic accent," said the Chicago Tribune critic, "the brisk tempo, and the sustained melody, and he is a commanding personality well able to transmit his opinions and desires to the players under his baton."

CONCHITA SUPERVIA

Conchita Supervia, coloratura mezzo-soprano, appeared for the first time on an English operatic stage June 14 at the Royal Opera House, Covent Garden, in the London première of Rossini's La Cenerentola. The following are several criticisms accorded her by the press. Ernest Newman in the Sunday Times: "Mme. Supervia sang Cenerentola's music in a style that surprised even those of us who knew already how good she is in this kind of thing. Cenerentola herself is a pathetic little figure, and it was not the least of the merits of Mme. Supervia's remarkable performance that she could insist so firmly on this aspect of the character, while at the same time fusing the part so perfectly into the buffo texture of the rest of the work.

"Mme. Supervia's performance did us the incomparable service of letting us into the secret of the extraordinary fascination that coloratura had for the audience of the early nineteenth century. Coloratura, as she sings it, is not merely ornament; it has all kinds of shades of emotional meaning in it. Technically, too, she taught everyone else on the stage a lesson. With the others, the coloratura was often no more than, at its best, a suggestion, and at the worst a smudge. With Mme. Supervia not only was every note distinct in itself but the whole vocal line of a phrase was firmly rhythmical, with an all too rare proportion preserved between the firm broad outline of the melody and the softer tissue that grouped itself about the main notes; her *fioriture* were like the delicate small veinings that branch out from the central line of a leaf. She proved herself also to be an actress of the first order."

Francis Toye in the Morning Post: "As regards vocal achievement, alike technical and interpretative, the performance of La Cenerentola was certainly the best of the entire season. It was not only a question of Conchita Supervia's marvelous fluency, her admirable acting, her charm, though all these could not have been better."

Edwin Evans in the Daily Mail: ". . . Her success in the part was beyond all question. Her first appearance at Covent Garden proved a triumph. Mme. Supervia's performance was amazingly fine. She made

all those flourishes and runs sound as if, far from representing technical accomplishment, they were nothing more than the natural expression of an exuberant temperament. And her acting was the best seen on the Covent Garden stage this season."

Richard Capell in the Daily Telegraph: "Conchita Supervia, who was making her début at Covent Garden, at once made her mark, proving herself a vivid operatic artist. There was, after all, a happy ending at Covent Garden last night to Cenerentola, and Rossini and Conchita Supervia between them scored a gay success. Conchita Supervia's success, meanwhile, was definite as could be. It was not only that she articulated the *fioriture* of her part in a deliciously musical way, but also that her singing had the dramatic color that holds the attention of an audience."

EIDÉ NORÉNA

Eidé Noréna recently was featured as Mimi in La Boheme at Convent Garden, in the opening of the Italian season there.

The Daily Express carried: "Rarely has London known such a brilliant night of entertainment as was provided yesterday. The King and Queen attended."

The Daily Telegraph reported: "The Norwegian Mimi, Noréna, was the outstanding singer of the company. One would have to go back for years to recall a better singer for the part than Noréna. Her tone was consistently musical, and her phrases well rounded. Each one of Mimi's famous moments pleased an audience which should, if any does, know something about Boheme." The Sheffield Telegraph said: "Noréna immediately captured the audience by the charm and simplicity of her impersonation"; while The Morning Post commented particularly on the "real quality" of her high notes. "She sang the beautiful Addio with much beauty of voice," according to the News Chronicle, and the Times called attention to the "ease and fluency" of her singing.

Noréna has also won praise for her performance as Liu, the slave-girl in Puccini's Turandot, at Covent Garden this season. "Noréna took full advantage of the pathos of the part," wrote the Observer. "It fell to Noréna to give the most sympathetic and convincing portrayal of character," came from the Evening News, and the Daily Mail also held that "The performance of Noréna as Liu was the most satisfactory of the evening. It is a small part, but demands subtle feeling." "The pathetic episode of the death of Liu," chronicled the Times, "the last which Puccini completed, was sung charmingly by Noréna."

KARL KRUEGER

Karl Krueger, conductor of the Kansas City Symphony Orchestra, has concluded an engagement with the Chicago Symphony at the Century of Progress. Herman Devries, critic of the Chicago American, wrote of him in an advance notice: "This gifted conductor needs little introduction to Chicago audiences. We remember distinctly that he was much the best of the guest conductors who appeared with the Chicago Symphony in the Friends of Music series at the Auditorium last summer." Later, Mr. Devries wrote: "We shall not soon forget Mr. Krueger's remarkable achievements during the past week."

Eugene Stinson, in the Chicago Daily News said: "Mr. Krueger's guest appearances of last week were revelatory of nothing but good either in himself or in the music to which he devoted his essentially idealistic and selfless gifts." Glenn Dillard Gunn of the Chicago Herald and Examiner, said: "A routined master of the baton, he is also a simple and unassuming personality who persuades his listeners first by the musical qualities of his performance, which, they presently discover, emanate from his entirely sincere and earnest approach to his art."

Robert Pollak wrote: "Karl Krueger, first guest conductor of the Chicago Symphony at the Swift bridge, won hearty acclaim from some thousands of fair customers during his week's incumbency."

IGNACE HILSBERG

Following a concert in Moscow during the recent Russian tour of Ignace Hilsberg, pianist, the Moscow Daily News said: "The American pianist, I. Hilsberg, gave a magnificent performance at the Moscow Conservatory recently. The audience included members of the Diplomatic Corps. Mr. Hilsberg displayed fine technic and his performance of a Chopin group was a delicate and beautiful one. He had to give many encores at the end of the program."

MARGARET HALSTEAD

When Margaret Halstead, soprano of the Metropolitan Opera, appeared at the St. Louis (Mo.) thirty-eighth National Sängerfest on June 1, the St. Louis Post-Dispatch said: "Margaret Halstead, dramatic soprano, and Frederick Jagel, tenor, both artists of exceptional quality, made their first appearance in the concerts of the thirty-eighth National Sängerfest yesterday at the Arena. Miss Halstead displayed a voice of rich quality and a prepossessing stage appearance when she delivered Senta's Ballad at last night's performance."

The St. Louis Daily Globe-Democrat: "Miss Halstead's rich voice was aptly suited for the aria from Gluck's opera Alceste." The St. Louis Star-Times: "The new Metropolitan soprano, Margaret Halstead is young and beautiful, two qualities often missing in the Wagner artist. She has a voice of velvet with contralto quality even in its high places, and there is a lot of it, all delivered with the suggestion that there is even more in restraint."

CARMELA CAFARELLI

Carmela Cafarelli of Cleveland, O., recently organized and prepared a performance of Madam Butterfly in which she sang the title rôle, with Pasquale Amato as the Consul and Dimitri Onofrei as Pinkerton and a capable assisting cast. According to the Cleveland Press: "Carmela Cafarelli scored a distinct triumph as Cio-Cio-San in Puccini's well beloved and colorful opera Madam Butterfly, recently given in the Public Music Hall under the auspices of the Cleveland Department of Recreation for the benefit of the playgrounds. The performance was accorded an unusual reception of enthusiasm, spontaneous and prolonged applause, cheers and bravos."

CARA VERSON

Cara Verson gave a recital of twentieth century music in the series of the Camerata Musicale Napolitana (Naples, Italy), of which each number was a first performance in that city. According to the press, the audience was so enthusiastic that Madame Verson was recalled no less than eight times after playing the fifth sonata of Scriabin. Il Mattino Napoli stated that she "presented with profound expression and rare penetration of style, a program of 20th century music wherein figured compositions of all countries, from Malipiero with his Passing Masks to Debussy, to Scriabin with his beautiful fifth Sonata, to the expressive dynamic sonata of Bartok, compositions, which together with genre pieces by Infante, Mompou, Turina and Falla, have been all too little recognized or entirely unknown in Naples. Miss Verson is an artist of serious learning, of culture and uncommon capacities and expressed the various genre without difficulty, remaining always within the style and innermost meaning of the composer. Also in her virtuoso qualities the artist made herself admired for her virility and for her musical clarity. To the Verson, highest acclaim from that exclusive and elegant public that frequents the concerts of the worthy Neopolitan Chamber Music Association."

ISIDOR ACHRON

Isidor Achron, pianist, recently returned from Europe, where his engagements included recitals in Paris and London. In the French capital Maurice Imbert wrote in Les Journal des Debats: "Mr. Achron is an excellent technician. What distinguishes his playing is its precision and limpidity. His left wrist is extremely free and enables him to execute scintillating octaves. Mr. Achron commands the art of the pedal and that of touch. He approaches the keyboard holding his hand in different positions, depending on the color he wishes to give a note or passage. In every case, his sonority is round and full. His palette contains a variety of tints, from the most delicate to the most brilliant. He shades his nuances with flexibility and intelligence. His interpretations are simple and classic. They attain to power when the subject demands. Mr. Achron not only feels what he plays, he understands it also."

The Daily Mail said of the same recital: "Isidor Achron, who gave a recital at the Salle Gaveau, Paris, is a mature pianist of solid attainment and fine musicianship." The Paris Herald: "M. Isidor Achron showed the value of his solid technic in works of different character." The same critic spoke of "the impeccable playing and elegant sobriety which M. Achron showed in Beethoven's sonata, op. 2, No. 1."

Irving Schwerké in the Paris edition of the Chicago Tribune: "Isidor Achron was highly successful in his recital. His audience was numerous and apparently disposed to the enjoyment of serious music. Mr. Achron has a large and expressive technic, and the quality of his tone bespeaks an artist enamored of the tone of the piano and the instrument's literature. Mr. Achron made the Haydn Andante and Variations a moment of grace and light and smiles. His Bach-Liszt prelude and fugue in A minor was—he played it 'on his knees,' and one had brought home again the sun-smitten beauty of a marvellous creation. The Beethoven sonata, op. 2, No. 1, clear in form, incisive in rhythmic feeling, was lovely song in the adagio, dramatically powerful in the prestissimo."

After his London recital, the London Times said: "Programs do not always give the clue to the type of playing to be expected from those presenting them. But the first group of Mr. Isidor Achron's program on Tuesday did. It consisted of Liszt's arrangement of Bach's organ prelude and fugue in A minor, Haydn's Andante con Varizationes and the very early sonata in F minor of Beethoven. Such works as these would condemn a player at the outset unless they were executed with the greatest attention to detail and with that technical proficiency on which their musical expression depends. Mr. Achron at once showed their inclusion in his program to be justified. There was a great deal of brilliant technical display in Mr. Achron's playing of the works in his last group which included Poeme and Study of Scriabin and Liszt's Sonetto del Petrarca and Mephisto Waltz."

The London Morning Post: "At his first London recital last night Mr. Isidor Achron gave a comprehensive program of pianoforte music which ranged from Bach to the present day. Mr. Achron gave the impression of being an executant in possession of particularly definite technical methods. These methods had the merit of clarity and precision." The London Jewish Chronicle: "Isidor Achron is a pianist with fine technic which he can use to good purpose. In the Bach prelude and fugue he was able to keep the rhythm steady and to build up climaxes that had organ quality. Haydn's delightful little set of variations on an andante theme were played with equal sense of their quiet beauty. We hope Isidor Achron will come again."

DIMITRI ONOFREI

After a successful tour throughout the states with the San Carlo Opera Company, Dimitri Onofrei, leading tenor of that organization, appeared in the title rôle in Lohengrin at the Hippodrome (N. Y.) in two performances. Pitts Sanborn (World-Telegram) comments as follows: "Dimitri Onofrei returned to the company as Lohengrin, singing the part as it is rarely sung anywhere. One might suppose his voice a little light for this music, but its natural beauty and the skill and discretion with which it was used carried him through triumphantly." F. D. Perkins (Herald-Tribune) wrote: "Mr. Onofrei bade his swan farewell with unusual vocal lyricism and artistic style." Grena Bennett (N. Y. American) said: "Dimitri Onofrei was an excellent Lohengrin, vocally, efficient, handsome and dominating." Henriette Weber (N. Y. Evening Journal) wrote: "Dimitri Onofrei was a good-looking Lohengrin and sang the trying tenor rôle with fine, big tone."

LILI KRAUSS

AMSTERDAM.—Lili Krauss, young Hungarian pianist, recently won tributes from the Holland press for her appearances in sonata recitals with Daniel Karpilowski, Russian violinist, in Amsterdam and The Hague. The Vanderland in the latter city commented on her "particularly noble and soulful tone." The critic of the Haagsche Courant said that her playing "glowed in the brightest light, magnificently controlled, full of musical virtues and in consonance with the beautiful playing of her partner."

HELEN OELHEIM

Helen Oelheim returned to her hometown, Buffalo, N. Y., recently and gave her first recital since she left for New York. Mary M. Howard in the Times said: "Miss Oelheim, billed as contralto, might be termed a mezzo-soprano, for to the lusciousness of the contralto voice, she adds the range, power and brilliance of a mezzo-soprano voice. Her vocal organ is a gorgeous one, of lavish richness and velvety texture. To its sensuous charm are added the virtues of innate musical feeling, dramatic intensity and a most ingratiating presence. The singer is also a clever program builder, for her list of songs was of unusual interest."

Edward Durney of the Evening News wrote, in part: "It is not too often the listener is privileged to hear such a well made program of song so satisfyingly presented. Miss Oelheim's voice is full, rich and brilliant and of wide range. Her scale is admirably even, and her fine vocal command admits of no forcing of tone. The contralto's art of song is enhanced by her musical feeling, her poise, her appreciation of text and its message, the beauty and clarity of her enunciation. She has the gift of unveiling a song as a vivid word picture."

M.B.S. in another local paper was of this opinion: "Helen Oelheim, operatic, concert and radio artist, whose beautiful voice has placed her in the front ranks of the younger and brilliant stars in the musical world, came back to her home town last evening, after an absence of five years to give a recital, and won a glorious success. The presence of Walter Golde, the distinguished pianist, composer and accompanist at the piano made the occasion all the more notable.

"Miss Oelheim was given an enthusiastic welcome from a large audience and received many lovely flowers, so that altogether it was a very auspicious event, for she comes back a finished artist and mistress of the delivery of song in its finest form. Her voice has gained in scope, and is capable of expression in every shade and mood, and in nothing did she reveal her cultivation more than in her first group of songs by Brahms, each one of which was vibrant with life and color, and their emotional content kept well in hand. Recalled with continuous acclaims, she sang as an encore another Brahms song, Vergebliches Ständchen. Miss Oelheim excels as a program maker, which in itself is an art, and she understands the value of contrasts, as was evident in her group of French songs."

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

Music on the Air; by Hazel Gertrude Kinscella; with a Foreword by Walter Damrosch and Introduction by Daniel Gregory Mason.

Miss Kinscella's chief part as author, was to write some of the chapters herself, and to get a number of important musical personages to contribute articles completing the 407 pages of the volume. Among the assistants are Mrs. H. H. A. Beach, Frank La Forge, John Charles Thomas, Lawrence Tibbett, John Finley Williamson, Rosseter G. Cole, Carl Engel, Frances Elliott Clark, A. Walter Kramer, Thurlow Lieurance, Howard Brockway, John Powell, Harry T. Burleigh, Howard Hanson, Lily Strickland, Percy Grainger, Douglas Stuart Moore, Rudolph Ganz, Philip James, Louis Gruenberg.

Music on the Air deals with the compositions heard on the radio and the singers, players, and conductors who perform them. The author gives this additional specific outline of her purpose: "There is no single statement made, topic suggested, or piece of music discussed in Music on the Air—from the oldest folk-tune to the latest opera—which is not the result of a question asked by some interested music-lover or radio listener."

We are told that in the United States there are nearly forty million places where people may gather to hear radio music and that it represents sixty-seven per cent. of the total of all broadcasting done in our country.

All sorts of odds and ends of information are packed into the Kinscella volume and it should prove to be a useful aid for listeners who might like to know something about composers, and about compositions aside from merely their name, tune and rhythm.

In Part II, Miss Kinscella gives the entire history of music in eleven pages of condensed tabulation and description. There are biographical sketches of composers and remarks about their works. Timeliness and Americanism are indicated by paragraphs on Alban Berg, Cadman, Casella, Carpenter, Falla, Delius, Dukas, Eichheim, Gershwin, Grainger, Granados, Guion, Hadley, Hanson, Hindemith, Holst, Honegger, James, Edgar S. Kelley, Lieurance, Malipiero, Maganini, Mason, Moore, Parker, Paderewski, Powell, Prokofieff, Ravel, Respighi, Schelling, Schönberg, Scriabin, Shelton, Sousa, Sowerby, Speaks, Stravinsky, Deems Taylor, Weinberger, Vaughan Williams.

A comprehensive index helps quick referencing. There are nearly sixty illustrations of musicians and musical instruments. Altogether, a valuable compendium for the average listener to have at hand near his radio. Music on the Air is dedicated to Mrs. Edward MacDowell. (Viking Press.)

Reviewed by R. M. Knerr

Books

Slogans for Singers, by Florence Lamont Hinman.

This book is a condensation of a lecture course given by the author at the Lamont School of Music, Denver, Colo., and in master classes elsewhere in America and Europe. The course, Mrs. Hinman explains in a preface, is known as a "vocal clinic—each lecture being followed with a performance by members of the class, which is subject... to open criticism—and has proven valuable in establishing those habits of self-criticism which are so necessary in the routine of a successful singer." Each section of the book opens with a "slogan" or pithy maxim and closes with another adage. The chapters deal with the voice as an instrument, breathing, resonance, relaxation, attack, diction, intonation, pianissimo singing, flexibility, trill, staccato, high and low voice, extension of range, use and abuse of portamento, musicianship, phrasing, practise and memorizing, vocal terminology, how to overcome self-consciousness, hygiene for singers, stage deportment and winning an audience, program-building, and the qualities of the artist. The book is provided with numerous exercises, extremely practical rules and bits of advice, in short, an outline of many matters necessary for the singer to know. (G. Schirmer, Inc., New York.)

The Play and Sing Book; forty pieces with words, by J. Lilian Vandevere.

The author describes this work as "a book for the child to read as he reads interesting story books. . . . The five-fingers position is used until the child can express himself in it easily and at the tempo at which the words would naturally be spoken. . . . Special pains have been taken to keep all the melodies within a feasible singing range of the child's voice. He need not speak the words, but may sing them easily, for they give the exact rhythm of the music. The accents of the words and of the music coincide, so the tunes scan accurately and musically." The pieces give opportunities for use of alternate hands on the keyboard. Both music and words are simple and descriptive of cows, pollywogs, rain, footsteps, bells, etc. An especially interesting aid for the teacher of elementary piano pupils. (G. Schirmer, Inc., New York.)

For Miscellaneous Voices

Cradle Song, by F. Ries; arranged by Cyr de Brant; words by Charlotte H. Coursen.

This melodious classic, eminently sincere and tender, has been given no less than three choral arrangements in various Fischer series. It appears in the usual version for female voices (S. S. A.), for the usual four mixed voices, and (in the series of School Choruses) in an arrangement for soprano and alto treble voices, with incidental soprano solo. All are of careful workmanship, and are calculated to further extend the popularity of the tuneful work. (Carl Fischer, Inc., New York.)

The Light of Dawning (Andante Cantabile from the Fifth Symphony) by Tschaikowsky; arranged for four-part chorus of men's voices with piano accompaniment by Gottfried H. Federlein; text by Lorraine Noel Finney.

A richly colored and superbly effective choral work. High praise must be given to Mr. Federlein's sympathetic setting, in which the tuneful and passionate orchestral theme of Tschaikowsky is given skillfully to the various voices, so that each supplements the other clearly and carries the irresistible melody to its climactic conclusion. The first tenors are used sparingly until near the close, when the effect of their entrance is to add a crowning glory. The work ends quietly on a hummed tone. The number requires a chorus of some virtuosity and a skilled leader. It is also published for four-part chorus of mixed voices and for three-part women's chorus. (G. Schirmer, Inc., New York.)

For Elementary Orchestra

Haydn and Mozart Suites, selected from works of these composers by Victor L. F. Rebmann; edited by Joseph E. Maddy and arranged by Tom Clark.

These potpourris of melodies by the two greatest classical composers are well selected, not too technically formidable, and melodious and rhythmically varied enough to retain the interest of young players. So far as one can judge from the conductor's score, the instrumentation has been simplified to present no exceptionally difficult problems. The contents of the Haydn suite include arrangements of the Gloria from the first Mass in B flat, an arietta in E flat, the minuet from the string quartet in D and the adagio from that in G, a theme from the piano sonata in G and a version of The Heavens Are Telling from The Creation as a finale. The Mozart Suite includes the March of the Priests from Magic Flute, a theme from the piano sonata in A, the minuet from Don Giovanni, a transcription of Ave Verum Corpus, and the famous Rondo alla Turca. (G. Schirmer, Inc., New York.)

A Little Suite, by Lucina Jewell; arranged by Tom Clark.

This sprightly and simply-written composition forms part of the elementary orchestra series, selected and edited by Victor L. F. Rebmann, and issued by this publisher. The Jewell suite is in five sections, Prelude, Sarabande, Gavotte, Air and Jig. It is for full orchestra, with optional saxophones. The vigorous diatonic style and clearly-marked melody make this a delightful and not too difficult work for young musicians to play. (G. Schirmer, Inc., New York.)

Songs

Be Strong, song for voice and piano or organ; by Bruno Huhn.

The composer of Invictus and other popular numbers gives us another inspiring song of faith. The words, by Adelaide Anne Procter, are an apostrophe to the human heart in which there is adjuration to love all mankind. The music is simply written, with a strong climactic sense. The range for high or medium voice is from E flat to F (optional G) and that for low voice is from C to D (optional E). Numerous piano interludes break the song into units convenient for taking breath, and the writing is for a singer who commands sustained tones and a style of breadth. (G. Schirmer, Inc., New York.)

Forever, song for voice and piano; words by Harry Kahn; music by Frank Grey.

A homely song of rather square-cut, diatonic style, with a refrain of simple and tuneful quality, which slightly resembles The Bells of St. Mary's. The text is somewhat banal. In short it is a ballad for popular consumption, but possessed of a certain dignity. Range for high voice, from E flat to G (optional A flat); medium voice, C to E (optional F). (G. Schirmer, Inc., New York.)

The Sussex Sailor, song for high voice and piano; poem by Alfred Noyes; music by Ernest Charles.

An admirable song with text by an eminent English poet. Mr. Charles has given it a melody of simple folk suggestion, vigorous, if a little lacking in variety, as chanteys and ballads usually are. The sailor sings of a vision of his sweetheart, with the recurring theme, "O have you seen my true love?" The song contains a rather touching revelation toward the close that the romance happened twenty years ago and ends on a note of haunting wistfulness. A work of quality which will add to the effect of a song group in English. (G. Schirmer, Inc., New York.)

What Shall We Do with a Drunken Sailor? Chantey arranged for voice and piano by David W. Guion.

Perhaps the most celebrated of chanteys is provided with a simple piano accompaniment and harmonization by Mr. Guion, adept at this form of arrangement, to which he brings original features. As arranged the familiar tune achieves something of a climax, and the conclusion with simulation of drunken laughs and a spoken line with hiccoughs ought to prove irresistible to listeners at a recital. The publishers provide a high voice setting in F (range, E flat to F) as well as a lower version in D (range, C to D). (G. Schirmer, Inc., New York.)

From India, song for high voice and piano; words and music by Harriet Ware.

An American composer of many favorably known songs gives us a bit of exoticism of a beguiling sort. The brief number is to be sung "with languorous motion" and tells in quasi-recitative, with some Eastern-sounding, atmospheric roulades at the close, of "memories and rose-leaves from a moonlit garden long ago." A dainty and tasteful morsel which would fit well into an English group as a bit of contrast with more dramatic songs. Key of A flat; range, F to A flat. (G. Schirmer, Inc., New York.)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Lyman Ackley
Maria Alliegro
Albert Alimoney
American Foundation
Madge Amicone
William Arkwell
B. H. Arnold
Hinke Barcus
Jean Barondess
Harold Bassett
Anna Beese
Nina Bolmar
Margaret Bovard
Helen Bretz
Ted Brewer
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Vincent Czerwinski
Victor Damiani
Buddy Daniels
Vernon D'Arnalle
Harold De Grosse
Jean De Valor
Elsie De Young Eggman
Frida Englehardt
Lois Ewell
Theodore Feimann
John Fink
Blanche Foote
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MR. and MRS. LAURITZ MELCHIOR
at Covent Garden. The picture was taken before the tenor's first performance of Otello there this season. Mr. Melchior sang in German rôles at the London opera house during May and June, in addition to the Verdi score of the Shakespeare drama. In Brussels he sang Siegfried during a festival, and in Paris was heard twice as Tristan in grand opera festivals. July 4, he was featured in Denmark in the American National Park, when the concert was given before 50,000 and broadcast to America and the whole of Europe. The King and Queen, the Crown Prince and Prime Minister of Denmark attended. July 6, Mr. Melchior gave a concert in Copenhagen. Now he is enjoying a holiday at his hunting lodge. He returns in the fall for another season with the Metropolitan Opera. (London News Agency Photo)

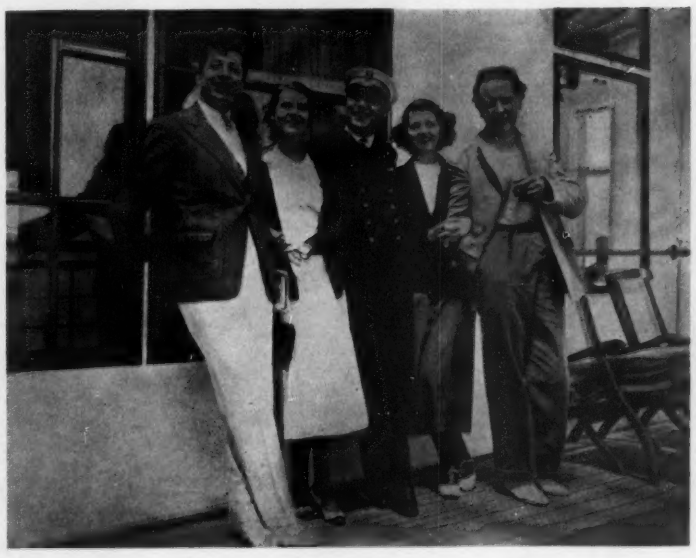
IVOR NEWTON
(left) with William Primrose, violist of the London String Quartet.

ALEXANDER SZUWALSKI,
violinist, appeared in a number of concerts with the Musicians' Guild in Brooklyn and New York and was heard in a recital given at the Sutton Auditorium, New York, during the past season.

VIOLA MITCHELL
(right) and her friend, the Marchesa Imperiali, at Villa d'Este, Rome, after Miss Mitchell's recent concert in Rome, when she presented the Malipiero concerto.

JOSE ITURBI
and his young protege Stephen Hero after a rehearsal at the Lewisohn Stadium, New York, where Mr. Hero was soloist with the New York Philharmonic on July 15 under Iturbi's baton.

LILY PONS
(left) and Margherita Tirindelli aboard the SS. Cap Arcona on their way to Buenos Aires.



HANS KINDLER (extreme right),
conductor of the National Symphony Orchestra of Washington, D. C., with the Captain of the SS. Lafayette and some Washington friends, returning from Europe.

CHAUTAUQUA OPERA ASSOCIATION
on the steps of Norton Memorial Hall, Chautauqua, N. Y. In the group are Albert Stoessel, musical director; Alfredo Valenti, artistic director; Gregory Ashman, associate conductor; Albion Adams, business manager; Ethlyn Dryden, coach; Harrison Potter, coach; Louise Culver, prompter; Jesse Mockel, chorus coach; Earl Weatherford, tenor; Pauline Pierce, contralto; Josephine Antoine, soprano; Julius Huehn, bass-baritone; Floyd Worthington, baritone; Meg Mundy, soprano; George Britton, baritone; Albert Gifford, tenor; Warren Lee Terry, tenor; Charles Haywood, tenor; Robert Dunn, baritone; Gean Greenwell, bass; Martha Dwyer, soprano; Roland Partridge, tenor; Joan Peebles, contralto; Roderic Cross, bass; Wilmot Pratt, baritone; and Fritzie Stoessel (who will play the boy in Gianni Schicchi)

(See Inside Front Cover for Additional News Pictures)

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Photo by Vajda M. Pal, Budapest

MARIA NEMETH

as Anna Karenina in the New Hubay Opera Which Had Its Premiere in Budapest